THE NEW YORK DRAMATIC MIRROR

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THOMAS M. REYNOLDS AND EMMA SALVATORE.

THE NEW YORK DRAMATIC MIRROR

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IT is not safe to trifle with an Italian audience. A touring company gave a performance of La Traviata in Castelfranco. The audience liked all the singers but the baritone, at whom some one cried that he was trying to improve upon the work of VERDI. The whole house followed with shouts of disapproval at the singer, who advanced and called his hearers ignorant and unappreciative of the honor he was doing them. Pandemonium followed, and the intervention of the manager was futile until he exacted an abject apology from the singer, who was permitted to resume his part. The solution of the trouble showed that the baritone was not above a timely meekness, and that for the pleasure of hearing VERDI, an Italian audience will forgive many things.

BRAM STOKER in an article in an English magazine speaks up for the deadhead as a useful person when a theatre promises to be empty. An empty theatre, he argues, has a depressing effect, not only upon those on the stage, but also upon those who happen to have paid for their seats, and a manager who judiciously "papers" his house inspires his actors and cheers his audience. Yet there is something to be said on the contrary. If deadheads would reciprocate occasionally by buying seats Mr. STOKER's contention might be taken as wise. But a "pass" to a theatre seems to work a change in a nature otherwise normal, and a single courtesy often is sufficient to generate in its recipient an inclination to habitually ask for others.

AN English wanderer in Paris recently wrote that "the crowd to see the widow—otherwise the guillotine—at work" in that city reminded him of a gathering of first nighters at a theatre, both as to the patience with which it waited in places early sought for the show and as to the well-to-do among the throng. Human curiosity, as the play regularly testifies, is a curious thing. Yet this Englishman himself, while confessing wonder at the gathering, did not explain why he also was among those early at the scene.

GUSTAV MAHLER, in his latest symphony, has introduced a motor horn, thus proving that music composition is abreast of the times. All motor horns, however, are not symphonic. And yet some composer may go further and evolve a melody in which the buzzing of the aeroplane motor will have a place.

A NEW PERIOD.

WITH all his enterprise, the theatrical manager in many respects is conservative about changes in method. He is a follower of traditions and, above all, an imitator of that which establishes a vogue. This is, indeed, another phase of conservatism. New paths to him are for others to make. He will follow a leader after the survey of possibilities has been made. And he is a lively competitor when competition promises reward.

There have been signs during the past two or three years that any one might read. Some there are who have ignored these portents, apparently basing their disregard of them on the idea that change in public taste is but temporary and that the traditions and all that relates to the traditions are supreme in the long run.

This season, if there is truth in indications, promises, however, to still more definitely show that there is a change in public taste that is by no means the fancy of a moment. The public, it may be assumed at this time, knows what it wants. And knowing what it wants, there is no indecision or uncertainty as to what it does not want.

The traditions of the theatre are steadily being shaken. The shock is going not only to the foundations, but below them. This public is not the traditional public. Men and women, adult in all other things, are nowadays adult also as to the theatre, which their forbears regarded for the most part as children regard a toy or a characteristic amusement of childhood.

This is a material age. It cares not for shells or husks and is intent upon the kernel of the thing—no matter what that thing may be. Thus the theatre has come to be considered not as a child's playhouse but as a place where men and women may gather for something worth while, and time is regarded as valuable. And the age is not only material. It is ethical, searching, questioning, wondering. Materiality itself has forced attention upon the problems of life, the deeper problems that relate to all of man's imaginings. And although these problems may not be solved, they are examined and discussed. The play that touches them intelligently focuses attention. In the theatre today many people desire to be as practical as they are outside of it, and at the same time as inquiring and as questioning.

This, then, is a new period. There is, of course, a section of the public that still desires romance in the play, yet the play must also have something besides romance. And there are others, who relax periodically, to whom light, color, form, music and laughter in the theatre appeal. But where are those who formerly applauded the purely theatrical and artificial, the commonplace, the trivial—in short, the banal, which so largely furnished the stage with material? They are gone. Others are in their places. It is a new generation, a new period. And that means a new theatre, in the making of which fortunes will be lost, although other fortunes will be won. The losses will be set against the names of those who fail to realize that conditions have changed and are still changing and who work among the relics of the past in line with the traditions. The gains will be credited to those who meet and adjust themselves to the spirit of the time.

ONE of the New York dailies the other day had two columns from London—with portraits—describing the work of three daughters of the Duke of Rutland as amateur players for charity. These clever young women are a credit to their distinguished family, and the whirligig of time may bring them to the stage professionally, in which event they no doubt would be a credit to the theatre.

THERE was a strike of stage hands the other night at the Paris Variétés, and the actors had to set and strike the scenes. The fact that they did so and that the play was not stopped may have had some effect upon the strikers, for the trouble was quickly compromised; but would actors here in like circumstances display a similar "versatility"?

AND now the woman theatre ticket speculator. The sex problem has many angles.

PERSONAL

Photo Boissonnas et Detaille, Marseille, France.

SYLVA.—Mr. Hammerstein's preliminary grand opera season at the Manhattan Opera House served no small purpose when it afforded the admirers of Marguerita Sylva, theatregoers who remembered her as a delightful feature of many musical comedy successes along Broadway, opportunity to observe how that singer has advanced since she went abroad to study for the position she now occupies in the field of grand opera. Before Miss Sylva went to the Continent and adopted the course of preparation which led to her becoming one of the warmest favorites of the Opéra Comique in Paris, she had not only gained a following in America among lovers of light opera and musical comedy but she had become known to those who follow the affairs of the "legitimate" theatre. When Sir Herbert Beerbohm Tree produced Gilbert Parker's The Seats of the Mighty at the Knickerbocker Theatre here in December, 1896, Miss Sylva was the Mathilde. Another serious role she assumed was that of Lady Brislington in The Dancing Girl. One remembers her best, however, as Dorothy in Monte Carlo at the Herald Square in March, 1898; as Suzette in The French Maid; Aurora in A Round of Pleasure; Princess Monti in 'Round New York; Mlle. Pompon in The Fortune Teller at Wallack's in 1898, in a cast including Alice Nielson, Marcia Van Dresser, and the late Richard Golden; as the Princess Chic, and then as Erminie, at the Casino in October, 1903, when the principal roles were assumed by such singers and comedians as Francis Wilson, Madge Lessing, Jessie Bartlett Davis, Signor Perugini, William Broderick, Albert Parr, Jennie Weathersby, and Laura Butler. Miss Sylva returns in grand opera more wonderful as to voice, more capable as to acting ability, and even more beautiful than before.

MILLWARD.—Jessie Millward, last seen in New York with Miss Barrymore in Lady Frederick, has been engaged by Liebler and Company for the leading woman's role in Know Thyself, the new play in which that firm is to present Arnold Daly. To theatregoers who have long since come to admire Miss Millward for a long artistic list of characterizations contributed to many notable productions, her appearance in a new role is always something to eagerly await. The expectations of this following Miss Millward has never disappointed. It was in 1898 that Miss Millward came from the London Adelphi to become a member of Charles Frohman's Empire Theatre company, and during her stay with that organization she established an American following with such admirable portrayals as those of Euphrosine in Anthony Hope's Phroso, Lady Algernon Chetland in Lord and Lady Algy, Stella de Gex in His Excellency the Governor, Lady Doura in My Lady's Lord, Lady Eastney in Mrs. Dane's Defense, Eleanor Ainslie in A Man and His Wife, and the Countess Zicka in Diplomacy. Over at the Hudson Theatre, in August, 1906, she was seen as Mrs. Wilmore in The Hypocrites, one of the strongest character portraits in her admirable gallery.

MOODY.—The illness of William Vaughn Moody at the Johns Hopkins Hospital in Baltimore is causing his friends much apprehension. Mr. Moody is remembered for his strong drama, The Great Divide, which Henry Miller and Margaret Anglin brought to such success. The recent production of this play in London was watched with interest by Americans. There was some fear that a drama so typically American and so very un-English would hardly meet with approval in England, where the drama has had a long period of development, but reports from London allayed that fear. The Great Divide was well received. Its strength and its humanity appealed to the English, although it did not win a "popular" success in London.

The Usher

Commenting on Forbes-Robertson's statement that, in spite of the commercialism of the age, there is a tendency toward the spiritual on the stage, in response to a tendency "to live better and cleaner lives," "Thespis," of the Toronto *News*, grows skeptical.

"In all its goings and comings," says Thespis, "the stage is the creature (not the master) of a thousand unorganized and flippant fancies of the public. Of itself it is powerless to initiate. Its heart is essentially the heart of the crowd. May we ask for one single indication that this public is turning toward spiritual drama—spiritual anything? Does it ask for spiritual books or newspapers? Is its quest for wealth to be answered and satisfied with tracts? The measure of one's confidence in the world's recovery from present materialistic influences is the measure of hope for the modern stage. Quite plainly, Mr. Robertson is an optimist." And this writer thus elaborates his idea:

Aside from the "public"—that vague but convenient quantity—what particular voice calls for spiritual truths as the mission of the stage? Is it the actor? A baker's dozen of him. The producer? Not vociferously. The playwright? Not until all other grist for his mill is exhausted. The critic? Hardly, if he bids for echoes. So back we come to the tribunal of The People. And as for them—who knows, who knows? There are more things in a crowd's fancy, Horatio, than are dreamt of in your philosophy. Mayhap the dawn of reason, of simplicity, emotional unrest, humility, of wholesale and unashamed heart-hunger and those hundred other praiseworthy conditions of humanity may raise up audiences in theatres which measure up to Forbes-Robertson's noble expectations. But for a decade—to speak conservatively—we shall cling to our present playhouse notions, of the earth most earthy.

One cannot treat the public as a single entity in this matter.

At no time, during no period when the stage is at its worst, are all matters on the stage unworthy, and by the same token at no time does all the public yearn for unworthy things.

At all times there are those of the public that desire an uplift of spirit in the theatre, and at all times there are those who go to books and periodicals for the same gratification.

The public would be the better for more of serious and inspiring work in the theatres. And critics do not do well when they question the measure of inspiration demanded or the bona fides of those of the stage that labor for it.

The material cares for its own. The ethical and uplifting always must need a propaganda.

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An English House of Lords Committee the other day had before it the Rev. T. Horne, chaplain of the Showmen's Guild of Great Britain, in consideration of the Movable Dwellings bill.

This Showmen's Guild is composed of those who go about in vans and give dramatic and other performances at fairs and other rural gatherings. And the Movable Dwellings bill applies to their vans as living vehicles.

The Rev. Mr. Horne testified with reference to the care of the children of the showmen. He pointed out that 90 per cent. of the showmen had permanent homes, and it was from these that the children were sent to school. Only the young children needing special care moved about with the vans. So far as the showmen were concerned, there was no educational difficulty whatever. Describing the condition of the showmen, he said they compared favorably with any class of traders in the community, both as regarded their domestic life and their general character. They were bright and honest in their dealings. Of course, there were black sheep; but, on the whole, he thought they were fewer than those in many other industrial classes.

In reply to Lord Salisbury's question as to whether the showmen were well educated and respectable people, Mr. Horne said his experience was that in all matters of the decencies of life they stood very well—of course, he distinguished showmen from what were called gypsies. The Guild had a rule not to receive as members any gypsies unless they gave up their nomadic life and ceased to be gypsies.

He handed up for inspection photographs of the interiors of typical vans employed by members of the Guild. "This looks very much like a first-class cabin," said Lord Salisbury, holding up one photograph; "and this one is more like a royal saloon," he added, amid laughter, as he examined another.

Mr. Horne said there were about 4,000 vans, and he did not think that more than 12,000 persons used them. Altogether, there were about 73,000 persons engaged in the industry of the fair grounds, but many had permanent homes.

This is surely an interesting glimpse of a phase of amusement life in England that has descended many generations—something quite unknown commonly in this newer land.

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The New York *Evening Post* directs attention to the importance of the role played by the telephone on the stage of to-day and to the havoc which it works with the former vaunted unities of time and space.

"Why," inquires the *Post*, "should the tragic muse confine herself to the vicissitudes of a few persons in a single room when a mere gesture brings that room into contact with the world outside? We no longer have to wait for the tardy messenger of the Greek tragedy with his lugubrious tale; the A. D. T. boy is faster. The girl who comes dashing up on horseback just in time to stop the execution is just as obsolete."

Yes, in spite of the jests hung upon his deliberation, the A. D. T. boy is faster than the ancient dramatic messenger. And it is true that the telephone has worked wonders in the play—not so much because of its own employment in drama as because it has rendered so many of the cumbersome—although long esteemed as dramatic—expedients of the older stage obsolete.

♠

The Rome correspondent of THE MIRROR has noted the amazing decline of opera in Italian centres, owing to the fact that America's requirements have taken the great singers of that as well as of other countries, leaving in Italy particularly very inferior material.

Added to the fact that during the season here a greater number of the better singers of all lands will be heard is the fact that American artists themselves are becoming more numerous and winning fame in European centres that will eventually bring them home in first positions.

And there is the matter of operatic organization and achievement. New York has two companies and houses that would credit any European city, while Boston is about to launch an enterprise hardly secondary to either of them.

Is America, after all, to become the music centre of the world?

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A model of brevity is Gerald Griffin's little folder, "The Passion Play and a Trip to Europe for $300," yet it contains all necessary information of his itinerary and is salted with his wit.

Mr. Griffin purposes to take a party of ten or so on this journey and act as guide, philosopher and friend. He has been over the route during his extended travels—journeys which by this time ought to fasten upon him the title of The Wandering Irishman.

Yet Mr. Griffin, with all of these distractions of foreign parts seems still to be a better and still a better actor as time goes on. Possibly his travels have something to do with it.

OPERA UNDER DIFFICULTIES.

The concluding performance of the opera at Milan, Italy, recently, was marked by various accidents. Elisa Biland, the prima donna, was hurrying to the theatre when she fell and severely sprained her ankle. Throughout the evening she had to be wheeled about the stage on a litter, only the upper half of her figure being visible as she sang her part. Meanwhile attendants crouched below the screen bathed and massaged her foot to ease the pain. Signor Barrera, the tenor, hobbled about groaning with gout, and the first basso, Signor Girino, while taking a walk in the afternoon stepped into a ditch and strained the muscles of his knee. He seized every opportunity of retiring to the wings to give vent to his feelings. A fire threatened to destroy the scenery, while a thunderstorm raging outside extinguished the electric lights. Yet the opera went on to its conclusion.

THE BEST OF THEATRICAL JOURNALS.

Colorado Springs (Colo.) Gazette.

THE DRAMATIC MIRROR'S new form, adopted several weeks ago, its attractive make-up, fresh, live news, and conservatism, make it the best weekly theatrical journal on the market.

JACOB WENDELL, JR.

Jacob Wendell, Jr., who will make practically his first appearance as a professional actor as a member of the New Theatre company next Monday night as one of the cast of Antony and Cleopatra, is the latest and most promising instance of the capable material in the ranks of the amateur players from which the professional stage can wisely enlist recruits. Mr. Wendell has long been prominent in amateur theatricals here in New York, and last Spring shared acting honors with professionals at the Berkeley Theatre, when with Helen Ware he appeared at the Radcliffe Club of New York benefit in Beulah Marie Dix's strong one-act play, The Hundredth Trick. In April, too, at the same little theatre, he appeared with success at the benefit for the Art Workers' Club in a playlet called Mrs. Hillary Regrets. In these performances he displayed a promise which his New Theatre career bids fair to keep.

OPENING CEREMONIES AT THE NEW THEATRE.

Arrangements for the opening ceremony at the New Theatre at Central Park West, Sixty-second and Sixty-third streets, on the afternoon of Nov. 6, have been practically completed.

The doors will be opened at 4 o'clock to invited guests. The entire theatre will be ready for inspection.

About 5 o'clock the entr'acte bells will ring and the guests will assemble in the auditorium. On the stage will be seated between thirty and forty prominent invited guests and the founders of the theatre, about thirty in all, with their president, William K. Vanderbilt, and J. Pierpont Morgan, who will be their spokesman. Governor Charles E. Hughes and United States Senator Elihu Root, who are to make the principal addresses of the day, will also be upon the stage.

The formal part of the programme will begin with an overture by a full orchestra from the Metropolitan Opera House. Then will come the ceremony of the delivery of the keys from the builder of the theatre to the architects, Carrere and Hastings. The keys will then be transmitted by the architects to Mr. Morgan, who, representing the Founders, will speak a few words of acknowledgment. He will then declare the New Theatre open to the public. The keys were especially designed for the occasion. They are of silver gilt, bear the theatre's seal, and were executed by Mrs. William C. Deming, granddaughter of Nathaniel Hawthorne. Following the acceptance of the keys Mr. Morgan will introduce Governor Hughes and Senator Root. After the addresses the full chorus of the Metropolitan Opera House will sing an ode written for the laying of the cornerstone of the New Theatre by Percy Mackaye, the dramatist. The Founders have arranged a very pretty and unique ending for the ceremony. When the curtain has finally descended upon this, the audience will rise and sing "America," and leave the theatre, to reassemble at 8 o'clock, when they will witness a dress rehearsal of Shakespeare's tragedy, Antony and Cleopatra, which will serve to open the playhouse to the public the following Monday night. The rehearsal will be in reality a complete performance of the play, the only difference being that the auditors will all be invited guests.

HOYT AN "ALLEGED" SATIRIST.

C. B. Pomeroy sends to THE MIRROR this "review" by a Rutland, Vt., dramatic critic of Hoyt's A Texas Steer, which he apparently greeted as a new play: "The play is alleged to be a satire on American politics, and attempts to show the development of a green Texan Congressman and his family into leaders of Washington society. A committee sent to investigate the actions of the Congressman from Texas is sent home drunk and proud of their member. A love episode between the only daughter and an army captain terminates in the first act, to be finally and suddenly made up five minutes before the last curtain. As to any hint of plot, there is about as much as in the average schoolboy's diary. Still, a few laughs were generated and there were one or two curtain calls. There are some who thought the show quite worth while."

The Matinee Girl

WHEN the lights went out in a home on Ninety-fourth Street last week James K. Hackett lost the most loyal and enthusiastic audience before which he ever played. From the evening when he delighted an audience of his boy friends by appearing as a Spanish beauty in a black satin dancing frock to a dress rehearsal of Samson this season, his aged mother missed no performance of his in this city. Ofter she has gone with him to other cities to watch a new production and draw out of the rich mine of her dramatic memories a suggestion for improvement. Usually she has sat in the last row of the orchestra seats the better to observe the stage audience. Sitting thus, gaunt, tall, a face of masculine strength softened by a most womanly smile, forceful features further softened by a frame of snow white hair, she watched a performance of one of her son's productions in her son's theatre. In one of the boxes Miss Mary Mannering, Mrs. James K. Hackett in private life, was entertaining a party of young friends.

The elder Mrs. Hackett talked discriminatingly about the play and about the players. Suddenly she stopped talking and a change transformed her face. I had thought it stern before. Now some emotion suffused it with a new, tender comeliness. My glance followed the direction of her eyes. A tall man with big swaying shoulders was making his way up a side aisle to the box. She watched him part the curtains, saw him make his entrance in James K. Hackett fashion, saw him settle into a chair and fix his attention upon the stage. She drew in a soft, deep, satisfying breath.

She smiled and turned pride-bright eyes back upon me.

"That is my son," she said.

The speech of Regulus held no such vastness and depth and height of pride as this.

"The first thing to do is to practice activity. If one hasn't it, cultivate it. It is both helpful to the mind and body, and is the secret of keeping youthful. For instance, instead of taking the elevator, walk up and downstairs. Instead of taking cabs walk."

"No matter how little you walk, walk quickly."

"I discovered that hot baths are conducive to fatness. I stopped them and took tepid baths, the same temperature as the body. As soon as I entered the bath I turned on the cold water, so leaving the tub with the body well cooled."

"Food taken into the body when you do not need it is so much excess baggage."

"The woman who wants to keep the long lines of youth must always wear her corset except when she is asleep."

"Too much sleep should not be indulged in. Seven to eight hours are enough."

"Green salads are good for the complexion."

"Weigh yourself every week, and when you have reached the desired weight lose a few pounds more. Then eat naturally and moderately, and if you find yourself gaining weight return to your dieting for a few days."

These are a few of the many practical hints in her now published book at which Amelia Summerville allowed me a prior peep. "The Confessions of the Merry Little Mountain Maid," or, "How I lost One Hundred Pounds in Less Than a Year," is a title I would have suggested. But Miss Summerville has dignity. She has given it the title, "Amelia Summerville's Rules for Weight Reduction and the Preservation of Youth and Beauty."

The player's life is one of contrasts. Big Will Pruette, of the echoing voice, whose name recalls a determined fist disturbing the equilibrium of an astonished table while he roared, "I want what I want when I want it," gave proof of this between two of his performances as the Bulgarian general in The Chocolate Soldier.

Last season he and Eva Davenport set an audience rocking with their more than four hundred pounds' love-making in Havana. A fortnight ago Neil O'Brien, the comedienne's husband, died, and she asked her comrade of the absurd love scenes to sing as the casket was being lowered into the grave. Beside the grave at St. Raymond's the actor bared his head and the voice that roared intemperate songs nightly at the theatre softly sang a stanza of that old hymn of comfort:

> Flee as a bird—
> He on His bosom will bear thee,
> Thou who art weary of sin.

There was a new, unsuspected quality in the big, baritone voice, a quality that brought at once tears and peace. It brought, too, the thought that when sorrow came into the world music came, too, as the comforter.

That night the voice had its old timbre, was rattling the windows with its querulous "I Hate to Be a Soldier" and its hilarious, "It's Good to Be Home."

The new Professional Woman's League rooms at Sixty-eighth Street and Broadway are more stately than the last year's headquarters on Forty-sixth Street and the long-time home on Forty-fifth Street. A long corridor leads past and opens into a half dozen large, classy-looking, well-lighted rooms. From the green papered walls look down the pictured faces of distinguished dead, and some rare old portraits of players living but changed. Some of the guests at the house warming on Oct. 24 looked at the photographs for which they sat twenty years ago with quips on their tongues, but in their eyes tears of which they were ashamed. As a shrine for those fine old portraits alone the League should live long and thrive.

But it tends to serve a more active function than being a mere frame for fine old pictures. Great folding doors pushed back for the house warming on sober every days provide rooms which can be rented for card parties or committee meetings, which may progress as riotously as desired without interrupting correspondence or other business of the League going forward in the office. The rental of these rooms, the League hopes, will be a large factor in meeting the expenses of the P. W. L.'s new home.

Miss League's apparel while downtown had grown a bit old-fashioned. In her new green frock, with oak trimmings, she is better to look at, while losing no jot of her old democratic spirit.

Mrs. Sol Smith made her first public appearance for many months at the Professional Woman's League house warming. Her eyes were bright, her cheeks rosy, and I openly charge her with flirting. At least when a male fellow member of the New Theatre company who had been coiled up picturesquely at her feet sauntered away with one of the League girls she shook an admonishing finger at him and called, "Come back soon—you!"

Although Mrs. Smith has played many parts in many climes, she will play her first tipsy scene in The Cottage in the Air. The god of coincidence decrees that she shall make her entrance in an invalid chair. Mrs. Smith complains of this obdurate fate.

"There's nobody in the house but will think because I have been ill so long, 'She's not able to walk!'"

The first line spoken on the stage of the New Theatre will be read by Howard Kyle, who plays Scarus. It will announce the approach of Antony (E. H. Sothern) and Cleopatra (Julia Marlowe).

Alfred Sutro created a perilously near star part when he wrote the woman of fifty for The Builder of Bridges, and Mrs. Whiffen played it so unctuously that memories of Clyde Fitch's Granny broke disturbingly out of the cedar chest of the dramatic past. The motif of the Fitch play was the active influence of an old woman's life upon the lives surrounding hers, and Mrs. Gilbert died playing it. The Sutro character is different, with a strong tincture of worldliness, a delicious sense of humor, and an artful artlessness. She summarizes her own dramatic and personal worth in the phrase: "I am a woman of fifty, and the woman of fifty is like a sign post. She can tell you the way anywhere." She can indeed, and if the playwright would keep the idea of sexual love—which the public has always found nauseous—out of her dramatic development, he might evolve from that one line a drama. The character is rich in possibilities and is far more attractive than the gullible, drawing room mannered Builder of Bridges, the much in earnest English dramatist has given us.

Author Fagan, who wrote The Earth, is one of those long, narrow, stooping Englishmen of youthful, florid face and always threatening smile, who surprises us with an amazing show of what we thought the nonexistent Albion humor. Mr. Fagan tells jokes on himself and others with rare impartiality. An audacious youth, he dared to entertain an opinion counter to Sir Herbert Beerbohm Tree's when that new knight was rehearsing Fagan's False Gods. Lashed by the irritant suggestions of the mere author, the veteran Tree rushed off the stage, then back again, with the characterization which the young playwright unctuously repeats:

"Aw, I say, Fagan, you and I are a couple of donkeys pulling opposite ways."

Out on the winding road some one else is playing the gentle old priest in Love Watches. "Crompy" is dead. Because he himself possessed the loveableness of the last stage role he played, W. H. Crompton was known in all the companies in which he played and along every square of pavement on the Rialto lovingly as "Crompy." He fared forth upon the road ailing. When the company reached Omaha he had no longer the strength nor the physical courage to face the rest of the transcontinental tour. He came back to New York, walked feebly around the Actors' Course, from Twenty-third to Forty-fifth Street, looked in at The Players for weakly spoken greetings, then went to the hospital, where he played well his last life role of a brave and cheerful patient.

One of The Players, visiting him there, said that "Crompy" gave him a faintly hearty handclasp. "I'm all in," he whispered. Then he fell into a silence that may have been sleep or the stupor of final weakness. He awoke from it at last and stared with dim, startled eyes at his visitor. "Don't you hear it?" His voice was husky, his eyes transiently bright. "I did—half an hour—fifteen minutes. Yes, I heard them. This is the last call. We must go on."

"Crompy" "went on" at sixty-four. He left the memory of a good actor and faithful comrade. The two or three members of the old Empire Stock company who are in town sent white roses against a background of Autumn leaves in token of their memory of him in both capacities.

THE MATINEE GIRL.

THOMAS REYNOLDS AND EMMA SALVATORE.

Thomas M. Reynolds and Emma Salvatore (Mrs. Reynolds), of whom an excellent likeness appears on the title page of this week's issue of THE MIRROR, are two members of the profession who have rapidly made their way to the front rank. Endowed by nature with abundant talent, which has been broadened through conscientious effort and long association with the most eminent dramatic companies in America, Mr. and Mrs. Reynolds are to-day recognized by the profession, the press and the public as sterling players capable of giving finished performances of any roles entrusted to them.

Mr. Reynolds has appeared in several of Charles Frohman's productions, notably Charley's Aunt, Jane, and The Gay Parisians. His work in these successes elicited the highest encomiums of praise. Of recent years Mr. Reynolds has appeared in the leading stock companies of the country, among which are the Castle Square, Boston; the Pike Stock, Cincinnati; Keith's, Portland, and others. His forte is comedy parts, and so proficient has he become in the portrayal of refined, risible types that several Broadway managers made him tempting overtures for this season. Mr. Reynolds finally accepted a flattering offer from Elbert and Getchell as principal comedian in their Princess Stock company which opened the new Princess Theatre at Des Moines, Ia., on Nov. 1. The company, which is under the dramatic direction of Frederic Sullivan, is one of the strongest ever recruited, and not a little of the success attained in the opening bill, Clothes, was due to the splendid performance of Mr. Reynolds as John Cray. Indeed, Mr. Reynolds in a single week has established himself as a pronounced favorite in Des Moines, where the new Princess is playing to capacity at every performance.

Miss Salvatore, who is also a member of the Princess Stock, playing second business, is an actress of splendid stage presence, charm of personality and unusual finesse. Miss Salvatore made her first appearance on the stage with Otis Skinner, and has since been prominent in Broadway productions under the leading managers. After assuming various roles in New York and en tour, Miss Salvatore went into stock, where she has been most successful. Miss Salvatore has appeared at Keith's, Portland; Keith and Proctor's, New York, and others of the best houses devoted to permanent productions. She has done several parts in musical comedy with success. Although possessed of unusual versatility, she has achieved so pronounced a success in second roles that this line of parts has become a specialty, and after seeing her splendid performance of several such roles Miss Salvatore was enlisted in the Princess ranks. The outlook for this gifted couple is indeed encouraging, and their many friends, both in and out of the profession, will be pleased to learn that they are already numbered among the favorite players of the organization to which they are now attached.

DEATH OF MRS. HACKETT.

Mrs. James Henry Hackett, the aged mother of James K. Hackett and widow of the famous portrayer of Falstaff, died at the residence of her son, 262 West Ninety-fourth Street, on the morning of Oct. 27. Mrs. Hackett suffered a stroke of paralysis a few weeks ago, after which she grew gradually worse, and for a week preceding her death was unconscious. James K. Hackett arrived from Chicago, where he was filling an engagement in Samson at Powers' Theatre, on Thursday morning. Interment was in the Hackett plot in Jamaica, L. I.

Mrs. Hackett was born at Wolf Island, Ont., Canada, in 1834, and became the wife of the famous old-time actor in 1867. James K. Hackett, her only child, was born two years later, Sept. 6, 1869. The elder Hackett, who had won fame as an exponent of Falstaff and as the original portrayer of Rip Van Winkle, was the manager of the old Astor Place Theatre at the time of the Macready riot in 1854 and also, in the same year, arranged for and managed the first American appearance of Grisi and Mario at Castle Garden. He died in 1871, and two years later, in the panic of 1873, Mrs. Hackett lost practically the whole of the competency left by her husband.

Shortly afterward Mrs. Hackett, in an effort to recoup her lost fortune, went upon the stage. At a benefit for W. W. Tillotson at Booth's Theatre, June 3, 1875, she appeared in the sleep walking scene from Macbeth, that event marking her first appearance as an actress in New York. On March 19, 1877, she essayed the title-role in Medea at the new Broadway Theatre, and in December, 1881, at the Academy of Music, she appeared in an elaborate production of Macbeth, with Barton Hill as the Macbeth and E. F. Thorne as the Macduff. Her appearances, however, were not many, and she soon retired to private life and the care of her son's education. The tie between James K. Hackett and his mother was very close, the elderly lady, despite her weakness, often accompanying the actor on long tours.

STEPHANIE LONGFELLOW.

Stephanie Longfellow, the star of In the Bishop's Carriage, does not hope to write her name as high on the scroll of fame as that of her illustrious relative, the author of "Hiawatha," nevertheless, Miss Longfellow is very ambitious. "I am proud of my name," she said to an interviewer recently, "proud of the man who made it so great. The poet, you know, is only my grand-uncle. Not very close, is it? But it seems very near to be to such a great man. My father, Stephen Longfellow, was his nephew, and I am called after him, Stephanie. But I sometimes wish I had been born just plain 'Miss Nobody,' and then I could make a name all by myself. I want to do things—big things—but no matter what a Longfellow of this generation could do it would seem a very mediocre achievement compared to 'Hiawatha.'" Miss Longfellow was so successful in Graustark last season that Baker and Castle, her managers, selected her for the Nance Oldfield in their production of In the Bishop's Carriage. Her success as the piquant little thief-girl is even greater than as the Princess Yetive and seems to warrant her promotion to large type.

OUT-OF-TOWN OPENINGS.

There were many openings of import out of town last week, the majority of which are promised for early New York presentation. In Toronto last Monday Harrison Grey Fiske produced Philip Littell's dramatization of the William J. Locke novel, "Septimus," with George Arliss in the titular role. The piece, of whimsical humor and underlying sentiment, is credited with having scored an unquestioned success. Emily Stevens was the Emma Oldrieve. On the same evening, in Albany, Alla Nazimova was seen for the first time in a new play by Brandon Tynan, The Passion Flower. Zeme Tilbury, Grace Reals, Brandon Tynan, Henry Kolker, Wallace Erskine, and Ernest Glendinning appeared in Madame Nazimova's support. Eugene W. Presbrey's dramatization of Esther and Lucia Chamberlain's story, "The Coast of Chance," had its first performance at the Lyceum Theatre in Rochester Oct. 25, with Hamilton Revelle, Jane Oaker, Frank Hatch, John Maurice Sullivan, and Lydia Knott in the cast. Frank Lord's play, His Name on the Door, was produced at the Court Square Theatre, Springfield, Mass., Oct. 25, with a cast including Orme Caldera, Louise Closser Hale, Frank Sheridan, Ethel Clayton, and Walter D. Greene. On Oct. 26 the Shuberts presented The Golden Widow at the Belasco Theatre in Washington. Louise Dresser, Connie Ediss, and Alexander Clark headed a strong cast.

In New Haven last Thursday night Lew Fields produced his new musical production, The Jolly Bachelors, and report has it that the comedy bids fair to rival The Midnight Sons in popularity and profit. The company, an exceptionally strong one, numbered among its members Emma Carus, Stella Mayhew, Josie Sadler, Elise Fay, Gertrude Vanderbilt, Topsy Siegrist, John T. Kelly, Robert Dailey, Al. Leech, Joe Welch, Walter Percival, Ed Bagley, Billie Taylor, Lew Fullerton, and Joseph McShane. The piece, after a Philadelphia engagement, will come into New York.

NANCE O'NEIL RETURNS.

Nance O'Neil returned to New York on the *Teutonic* last Thursday after a four months' absence in Europe. Most of Miss O'Neil's time abroad was spent in France and England. She is in excellent health and ready for her new season in a play which she has procured but the name of which she is not yet ready to make known.

THE ACADEMY'S FIRST PERFORMANCE.

The first performance this season of the American Academy of Dramatic Arts will take place at the Empire Theatre, Thursday afternoon, Nov. 4, when a new four-act play, When Dreams Come True, by Jean Webster, will be presented.

REVIEWS OF NEW PLAYS

To be reviewed next week:

THE SILVER STAR.....New Amsterdam
IDOLS .....Bijou
MR. LODE OF KOAL.....Majestic

Lyric—Herod.

Play in three acts, by Stephen Phillips. Produced Oct. 26. (William Faversham, manager.)

Herod ..... William Faversham
Pheroras ..... Morton Selten
Aristobulus ..... A. Hylton Allen
Gadias ..... H. Cooper Cliffe
Bohemus ..... Burton Churchill
Physician ..... Alexander Calvert
Priest ..... Warren Coulan
Councilor ..... Harry Redding
Cup Bearer ..... Melville G. Rosenow
Sylleus ..... Earl Q. Snider
Roman Envoy ..... Frank Thomas
Messenger ..... Lionel Belmore
Attendant ..... Pickering Brown
Sentinel ..... Leon Brown
Captain ..... Charles H. Cline
A Boy Singer ..... Robert Knopf
Mariamne ..... Julie Opp
Cypros ..... Helen Tracy
Salome ..... Olive Oliver
Bathsheba ..... Claire McDowell
Hagar ..... Alice Belmore
Judith ..... Mabel Crawley
Berenice ..... Emeline Carder
Esther ..... Hilda Stowe
Ruth ..... Mary Marshall
Councilors, Artificers, Jewish Priests, Roman Envoys, Roman Soldiers, Envoys from Barbaric Kings, Courtiers, Jewish Political Faction, Flower Girls, Musicians, Nubians, Pharisees.

A lavish setting, charming verse and superb acting marked William Faversham's production of Herod. At the rise of the curtain Herod's Great Hall of Audiences, a solidly gorgeous setting, dazzled the eye with its beauty. The crowds of citizens, Jews, Samaritans, priests, etc., in their bright raiment, against this grand background made a marvelous picture. The setting, which was the same through the three acts, was an imposingly regal, Oriental and therefore appropriate scene for the story of Herod and his love for Mariamne.

In pleasing, at times dramatic, blank verse, the play proceeded smoothly and with a straightforward tendency to the third and most powerful act. In the first two acts Herod was the tyrant, whose mere word or gesture was sufficient to destroy human lives, but in the third act the mad Herod, more human in his madness than in his sanity, displayed his tender traits. With the loss of his mind his heart softened. Around Herod's one human instinct, his love for his wife Mariamne, Mr. Phillips composed his poetry. Herod's loss of Mariamne's love was the moving force of the tragedy. The murder of Aristobulus, Mariamne's brother, by command of Herod, her discovery of Herod's treachery, with the consequent loss of her love for him, his fury at this loss, his yielding to the importunities of Mariamne's enemies to put her to death, and his subsequent madness were the main incidents. The author made each point clear and definite, but subordinated everything in intensity to the grand climax, the stiffening of Herod in catalepsy. The tragedy has faults of construction and suffers from several harsh inversions of English order, which the author perhaps found necessary to sustain his verse, but on the whole Mr. Phillips' achievement forbids destructive criticism.

Often a production has nothing to recommend it except the mounting. Sometimes the play is the thing. Many times talent is wasted on a nerveless drama. Seldom do all three desirable factors appear in the same work in equal degrees of worthiness. If a choice were made among these factors as they appeared in Herod, the acting would receive first selection.

There were many speaking parts, most of which were ably impersonated. Morton Selten was a hoarse-voiced Pheroras and Helen Tracy was a soulless, melodramatic Cypros. Beyond these two the cast was admirable. Claire McDowell as Bathsheba did excellently in her part, which required acting rather than speaking. Particular mention should be made of Burton Churchill as Bohemus. His confession scene and death scene were admirably done. Olive Oliver had a keen appreciation of the poetry in the lines of Salome. H. Cooper Cliffe, Julie Opp, and Mr. Faversham deserve unstinted praise.

Mr. Cliffe as the heartless, scheming Gadias was consistently excellent. His make-up, his gait, his deep, rasping voice gave life to his interpretation. He showed thorough knowledge of his part. Julie Opp's Mariamne is the best of her more recent interpretations. No more regal queen could be conceived. She is as beautiful as ever and has grown in dramatic power. At last she has a part on which she can lavish her real ability. In Letty, The Squaw Man, and The World and His Wife she was miscast. She needs a powerful role into which she can throw her full force, and that role she now has. She is a close rival of Mr. Faversham for the honors of the performance. If Mr. Faversham's work were considered act by act the verdict must be that in the first two acts he lacked something. He was kingly in appearance and manner, but was not sufficiently savage. His magnificent work in the third act forbids any harsh criticism of his earlier weakness. That royal strut, with which Mr. Faversham offended in his former personality vehicles, found its rightful place in Herod. Mr. Faversham has always been too heavy in his other roles, but in Herod he has scope for deeper work that is more worth while. As he stood over the dead body of Mariamne, his body, rigid in an attack of catalepsy, his set eyes gripped his audience with horror. It was a terrifying simulation, and this proved its effectiveness. His weakness in the first two acts is forgotten in his realistic conception of the awfulness of catalepsy, coming as it does at the very end of the performance.

Herod needs to be approached in the same manner as Shakespeare. Interpreters of the tragedy must have the Shakespearean sense. It requires a bigness that not many stars have. Mr. Faversham and his company are to be congratulated on their successful production of this beautiful, poetic play.

Criterion—Israel.

Drama in three acts, by Henri Bernstein. Produced Oct. 25. (Charles Frohman, manager.)

The Duchess of Crouey ..... Constance Collier
Henriette Glscourt de Jouvins. Christine Norman
Thibault ..... Graham Browne
Justin Gutlieb ..... Edwin Arden
Father Silvain ..... Mario Majeroni
Count of Gregenoy ..... Frederick Eric
Count of Sallas ..... Franklin Ritchie
Marquis of Mauve ..... Mario Majeroni
The Count of Mauve ..... Francis M. Verdi
Count of Morice ..... Mahlon Hamilton
Gilbert Glscourt de Jouvins .. Dallas Anderson
Reginald Hurst ..... Thomas Mills
Louis ..... J. Homer Hunt
A Footman ..... R. G. Jennings

A wonderful, overpowering and terrific second act is the most vital memory of this Bernstein play. Israel is not a great play, but its second act is a gripping piece of climax building, and enthusiasm for that portion of Mr. Bernstein's drama is apt to sweep one away from too close criticism of the wordiness of the first act and the weak bending to convention with which the producers have seen fit to mar the third act, faults which present themselves on calmer, later analysis. The drama is not credited with success in Paris. If that be so it would seem to be an unwise risk for an American manager to present the piece here in even weaker form. For surely the bold altering of the final act has not bettered the play.

Thibault, the Prince of Clar and son of the Duchess of Crouey, has become identified in Paris with the anti-Semitic movement; in fact, has become one of the leaders of the party which has for its purpose a bitter fight against the predominance in the affairs of France of men of the Jewish race. Aside from the other issues at stake Thibault's hatred of the race appears to have in it something personal, his bitterness even taking the form of a physical aversion toward its object. It is with this spirit prompting him that Thibault feels called upon to insult Justin Gutlieb, an elderly, Jewish and much respected member of the Rue Royal Club, with a request that he withdraw from that organization. Upon Gutlieb's refusal to comply with the caddish request, Thibault knocks off the Jew's hat with his stick. It is with this incident that Bernstein has seen fit to end his first act. At the beginning of the second act one gathers that a meeting has been arranged between Gutlieb and Thibault. The latter's reputation as a duelist is such that Gutlieb's death is accepted as a certainty. Thibault's mother, the Duchess of Crouey, a devout Catholic, sends for Gutlieb to come to her before the duel, and in the scene that ensues it is made clear that Gutlieb is really the young man's father, the Jew having been an associate of the Duke of Crouey in past years and having indulged a passion for the Duchess, a passion which was reciprocated, so intense that his life since their separation had been a most unhappy one, an existence bound up in the boy whom he would see occasionally on the street with his tutor and whom he was compelled to watch grow into the bitterest enemy of the race to which he really belonged. The Duchess pleads with Gutlieb to see how impossible such a duel is, with the antagonists father and son. Before the consultation is quite finished, as Gutlieb is about to take his leave from the Duchess, Tribault enters the room, astounded at seeing his adversary in conversation with his mother. Upon the Jew's departure he turns eagerly to the Duchess for an explanation. Incoherently the mother attempts to make it clear that she wished to plead with Gutlieb to refuse to fight, that the son whom she loved might not shed blood. Thibault reminds her that she had no such fear on previous occasions. (The young man, in the course of his bitter campaign, had already been the victor in a duel with a French journalist.) The Duchess then plays upon his mother-love, reminding him of all she had suffered for his sake, of her misery with his rouge father, now a drunken exile in the country. She begs that the boy who has become the one peaceful thing, the one happiness and joy in her life will not shed blood. As she gains ground in her argument her speech grows more fervent, and with joy she sees that the boy is melting, that his love for her is great enough to prompt him to give up, in a measure, this one issue of his bitterness. With his refusal to meet the man she cringes at his feet, so overcome with gratitude that she can scarce speak. But as the young man is about to leave the room, with his hand on the door, a thought strikes him and he returns to his mother's side. He is perplexed as he begins to see that portions of the Duchess' explanations are subterfuges. Then little by little, on a ladder of speech so cunningly contrived by Bernstein that one ascends it with the characters of the story, with bated breath and scarce daring to lose a word, the hearer is swept up to a climax so gripping and so intense that a feeling almost of actual relief comes with the fall of the curtain. Bit by bit the young man learns the truth and, as sweeping into his mind there comes its full significance, he rushes from the room shouting that it isn't, it can't, be true. The woman, crying after him, staggers to the door as he disappears, incoherently and wildly repeating the confession which he has wrung from her. It is not possible to describe the power and subtle craftsmanship with which Bernstein has accomplished his purpose in the end of this wonderful second act. One wishes that it became necessary to stop there, and needless to go about a description or analysis of the third act. It is a sorry change, indeed, from one to the other. In the form in which it was displayed at the Criterion Theatre last Monday night, the third act became the sickishly sweet cordial after the bracing, splendid feast of strong meats. The boy, resolved on suicide, is turned from his purpose by the confession of great love from a young girl who has figured only unimportantly in the story as it has been told in the preceding two acts, the mother is taken again to his heart, and just what becomes of the father, or just what course the young man is to take in his future attitude toward the world and the issues in which his name has been so strong a factor, is left vaguely unsettled and unsatisfactorily in the air, so to speak. Of Mr. Bernstein's original story it is only necessary to explain that he had the young Thibault commit suicide by shooting, after the boy has seen nothing in his future but the solitude and despair of the life in a monastery, which has been advised him by his priest-counselor. This finish, "unhappy" though it be, to use the phrase of the matinee girl, had the saving grace of being logical and sane, and did not mar the terrific power of the act which had preceded it. The present third act is the sop thrown to convention, the theatrical sop which insinuatingly questions its hearers' intelligence.

Great acts like the second one of Israel have been the making of great actors. There are no great actors in the cast of Israel, but the exquisite portrayal of the tortured mother by Constance Collier places that actress nearer that distinction than she has ever come before. A woman torn with the anguish which comes from a sin long done with, a sin for which she is sure she has Heaven's forgiveness but for which she seeks human pardon, and that from her own son, a woman with "knees worn by kneeling in churches"—to make such a woman live and breathe and lay bare with conviction and truth that creature's soul is no easy task.

Such a task Miss Collier performed so meaningly that she swept all before her. At the moments when the Duchess was parrying with the suspicions of her son until with horror she sees in the boy's face the suspicion change to conviction, Miss Collier expressed in methods only known and available to the actress who has become an artist, the inner stress and emotion battling against outward calm. When the latter succumbed and the stress and emotion came pouring out from the pitiful soul of the woman, when the woman saw relief in the whole horrible freeing of her torture by incoherent confession — then Miss Collier proved herself a figure to be reckoned with as one looks forward to the theatre in years to come.

Handicapped by a physical unfitness, Graham Browne's playing of the role of Thibault was a pleasing surprise. The incoherency of some of his strongest speeches is a fault easily to be remedied, but as a whole his portrayal of the rather disagreeable young aristocrat was very well imagined and carried out. Along narrow lines indeed did Edwin Arden build the role of Gutlieb. At times the interpretation came dangerously near bordering on monotony, it was so attuned in one somber key. Christine Norman had a thankless role in Henriette, but carried on her one good scene in the third act extremely well. Franklin Ritchie appeared in but one act, but made that act the more pleasing with an admirable portrayal of a role of less importance than an actor of his ability deserved. Surrounding roles, none of them with strong bearing on Mr. Bernstein's story, were adequately played by Frederic Eric, Mario Majeroni, Thomas Mills, Dallas Anderson, R. C. Jennings, Mahlon Hamilton, Francis M. Verdi, and J. Homer Hunt.

Israel is powerful. The first and second acts are strong theatrical meat, a feast for which one feels grateful to the author; but the third act, prepared and too thoroughly sweetened by American chefs of the theatre "to American taste," as they assume, almost destroys the relish of the original.

Hudson—The Builder of Bridges.

Drama in four acts, by Alfred Sutro. Produced Oct. 26. (Charles Frohman, manager.)

Edward Thursfield ..... Kyrle Bellew
Arnold Faringay ..... Eugene O'Brien
Walter Gresham ..... Frank Connor
Sir Henry Killick ..... DeWitt C. Jennings
Peter Holland ..... Ernest Stallard
Dorothy Faringay ..... Gladys Hanson
Mrs. Debney ..... Mrs. Thomas Whiffen
Miss Closson ..... Jane May
Minnie ..... Frances Comstock

Within a year after its original production by George Alexander at the St. James' Theatre, London, Alfred Sutro's latest play, The Builder of Bridges, came to New York at the Hudson Theatre last Tuesday. The event gained added interest, aside from that which accrues from the first view of a new drama from the pen of a playwright to whom playgoers owe that admirable work, The Walls of Jericho, and the little less admirable John Glayde's Honor, since it marked the return to Manhattan, after a season's road tour in The Thief, of Kyrle Bellew. A Bellew appearance in a new role is an event, and Tuesday night was Mr. Bellew's as surely as it was Mr. Sutro's.

Edward Thursfield is the builder of bridges and to him Mr. Sutro has not been too kind. He has placed him in poor company and ungratefully made him fall in love with a most unconscionable little chit. Miss Dorothy Faringay. For the latter young woman one is asked by Mr. Sutro to be filled with admiration. One would much rather give her a good shaking and a generous piece of one's mind. Miss Faringay, just before the play opens, has become acquainted with the fact that her brother, Arnold, has appropriated for his own use, in an attempt to cover his losses in bucket-shop speculation, a large sum of money belonging to the engineering firm by which he is employed, and of which firm by the way Edward Thursfield is the "builder of bridges." The girl learns that it is in Thursfield's power to keep the knowledge of the theft from the firm, since the accounts from which it could be discovered pass through his hands before others. Learning that Thursfield is at St. Moritz she hurries hence, contrives to be introduced to him, and, despite the fact that she has been engaged for many months to Walter Gresham, she deliberately sets about it to make the "builder of bridges" fall in love with her. She succeeds, and returns to London in the delightful, but rather cruel, dilemma, cruel to its two victims, of being engaged to two men at the same time. It appears to be her purpose to use Thursfield for her ends, viz., the saving of her brother, then throw him over and make a clean breast of it to her fiance, Gresham. For Gresham, poor chap, one feels rather sorry, particularly after he has made heroic endeavors to raise the money the girl needs and been repaid, after his confession of failure, with an intimation that he is at liberty to release himself from his engagement whenever he so chooses. But he determines to make another effort, in another way, to obtain the required amount. He is successful and returns to Miss Faringay to jubilantly put her mind at ease. But he chooses a most inopportune time, none other in fact that at the moment when Miss Faringay is calmly giving tea and insinuating protestations of affection to Thursfield, whom she has calmly promised to marry, after he has taken from his own small account money enough to cover her brother's theft. Bursting in upon the family quartette, Miss Faringay, her brother, Mrs. Debney, her aunt, and Thursfield, Gresham breathlessly makes known his success. In vulgar parlance, Thursfield immediately sees that he is (he goat. There is a scene of recrimination in which the "heroine" (God save the mark) gets far less abuse than she deserves. In the general clearing up, for which sole purpose the third act appears to have been made, poor Gresham disappears, the erring young brother, forgiven by his firm, is packed off by it to Nicaragua, and Miss Faringay, in pretty evening clothes and tears, creeps to Thursfield's room to "explain." She does it very glibly, with many reiterations of her statement that she loved him from the first meeting at St. Moritz, and Thursfield, finally convinced that she speaks the truth and has not mistaken gratitude for love, takes her to his heart.

So much of The Builder of Bridges swings on the pivot of its heroine's actions, and so many of the lady's doings betray a rather unique conception in her mind of what heroism consists, that the result throughout the story in which she is such an important figure is a coating of untruth and unfortunate artificiality. It is very necessary that the hearers to whom Mr. Sutro has introduced Miss Faringay should have for her full sympathy, and move with her moods and actions through the adventures Mr. Sutro has planned for her. But, alas, when one begins to suspect that she is rather an unpleasant sort of person at heart one has no sympathy with her affairs —one is indifferent, and such indifference is fatal to a play. Thursfield is a splendid chap, well imagined by the playwright and consistently drawn, and about him the surrounding characters stand out real and lifelike, but their efforts to make the lifeless, artificial, distorted heroine seem one of themselves are unavailing.

Mr. Bellew's conception of Edward Thursfield was one of exquisite dignity. The emotion of the man when love so unexpectedly has come to him, his happiness in using his own little money to save the brother of the woman he loves, and his grief, betrayed in manly fashion, when he believes that he has been tricked, were poignantly and beautifully expressed. In short, the role was played with the delicacy and admirable finish which one has come to expect from that most excellent actor.

Eugene O'Brien was something of a pleasing surprise as Arnold Faringay. Identified here in New York merely with one or two minor light comedy roles of the bloodless kind with which Mrs. Young intrusted him in Brown of Harvard, for instance, and last season promoted to the role of Fernand Lagardes in The Thief, in Mr. Bellew's play he displayed unexpected strength, making of Faringay one of the most appealing characters in the story. From a thankless role at best, Frank Connor succeeded in making the unfortunate Gresham sincere and clean-cut, playing with such splendid directness of purpose and careful estimation of theatric values that each scene in which he figured stood out against the less sharply defined blur laid upon his best scenes by the aforementioned artificial heroine. The latter was portrayed by Gladys Hanson, who fought sturdily to put some semblance of truth and realness into the shallow young woman. That at several times throughout the performance she nearly succeeded in doing so is the kindest criticism one may make. Miss Hanson was far less at fault than Mr. Sutro. A very delightful portrayal of an elderly lady with a passion for bridge was contributed by Mrs. Thomas Whiffen, one of the few splendid character actresses of ripe experience left to this generation. Ernest Stallard and DeWitt C. Jennings are to be credited with two painstaking and pleasing characterizations of the humorous order, while Jane May proved in a tiny scene that if she is less beautiful than her famous sister she is a better actress. Frances Comstock opened and closed a door several times beautifully and made an altogether kissable maid.

Like the bridge of which his hero speaks, Mr. Sutro has built a lofty structure of strong dramatic steel, welded as expertly together as one might expect from such an

(Continued on page 6.)

THE ACTORS' SOCIETY

THE SUNDAY'S HALLOWE'EN PARTY BRINGS MUCH AMUSEMENT.

Leading Ladies "Bob for Apples" and Matinee Idols "Hunt the Peanut"—Otis Skinner Secures Izetta Jewell for Your Humble Servant—J. J. Hyland with Fiske O'Hara—Alan Brooks Succeeds Vernon Castle in The Midnight Sons—Gossip.

The Hallowe'en party, so carefully planned by a committee headed by Secretary H. Nelson Morey and including Fanny Cannon, Julia Williams, Nellie Callahan, Katherine Browne, Richard Allen, William Haddock, Frederick Seaton, and Otto Hoffman, occurred Sunday night and proved one of the most amusing entertainments the society has ever arranged for the edification of its members. The rooms were beautifully and elaborately decorated in the society's colors, yellow and white, and everywhere there were marks of the exquisite taste of the ladies who had that part of the preparation in charge. But the most amusing portion of the entertainment came when games of the regulation, old-fashioned Hallowe'en kind were started and amid shouts of laughter and encouraging remarks from the onlookers the novel spectacle was furnished of usually dignified leading ladies bobbing about beneath a chandelier to which by long strings apples were dangling, and of usually haughty matinee idols "ducking" bravely for apples that persisted in eluding their efforts to clutch them in their teeth as they floated about on the top of a tub of cold water. Funniest of all, however, was the "search for the golden peanut," a quest which sounds like an episode from Greek mythology, but which turned out to be far more mirth-provoking. In a huge bowl there were hundreds of peanuts, only one of which was gilded. As each participant in the game passed the bowl he or she clutched a handful. No one was allowed to pause or to try a second time to obtain any peanuts which slipped from between their fingers. The reward for finding the coveted golden peanut was a prize delivered with a pretty speech by the ladies of the committee in charge. All in all, it was about the most jovial affair the society has held, and makes one look forward eagerly to the like events planned for the Winter. It was just good, wholesome fun.

Izetta Jewell, one of the foremost stock company leading women in the country, with a valuable and varied experience, has been secured for a leading feminine role in Otis Skinner's new play, Your Humble Servant. On her new engagement Miss Jewell is to be congratulated, but no more heartily than Mr. Skinner or the audiences who will see her in the new production.

David Landau played a special engagement with the Bijou Theatre company over in Brooklyn last week, appearing as Stephen Ghent in The Great Divide. His portrayal of Henry Miller's former role, a difficult one at best, was warmly received by Mr. Payton's patrons.

J. J. Hyland has been engaged to support Fiske O'Hara in the Irish comedian's new play, The Wearing of the Green.

Pauline Seymour is to appear the coming season in The House of a Thousand Candles.

Lew Fields has engaged Alan Brooks to succeed Vernon Castle in The Midnight Sons, Mr. Castle departing from the Broadway Theatre to appear with Mr. Fields in Old Dutch. Mr. Brooks was formerly with The College Widow and A Stubborn Cinderella, but has more recently been appearing in vaudeville.

Mrs. Charles G. Craig is spending a few weeks at her home, "Glen Craig," at Cobourg, Ont.

Carrie Lamont has met with some little success with Bernard Daly in Sweet Innisfallen, now on tour.

MEETING OF LITERARY AND DRAMATIC UNION.

At the first regular business meeting of the season of the Litetary and Dramatic Union, recently held at the studio of Irene Ackerman, the following officers were elected: Mrs. Katherine Carpender Fay, President, and Judge Thomas W. Pittman, Vice-President. The other officers are: Mrs. Esther Herrman, Helen Whitman, M. Louise Owen, Mary C. Morford, Amy Ames, Arthur Haviland, Mrs. John D. Mildeberger, Dr. W. F. Mittendorf, Annie James, Rev. Walter F. Bentley, Charles T. Catlin, John W. Curtis, Irene Ackerman, and Mrs. H. C. De Mille.

ALFRED AARONS' NEW OPERA.

Alfred E. Aarons has now in active preparation a new comic opera, the music of which is by Julian Edwards and the book and lyrics by Walter Browne. It is to be called Miss Molly May.

A NEW BEVERLY.

The new Eastern Beverly company, the latest to be sent out by Delamater and Norris, opened its season at Utica last Saturday night, Oct. 30. It will play two weeks of one-night stands between Utica and Chicago.

WILLIAM H. CROMPTON DEAD.

The Passing of a Veteran Actor Whose Career Honored the Theatre.

With the death of William H. Crompton the American stage has lost another artist for whom no successor seems evident. One by one the old-timers are departing, weakening the connecting band between the old and the new. Unfortunate it is that the veterans must leave us, and that the early days of the American stage, so productive of famous players, must recede further into the land of legend. Soon we shall have left no representative of the early American stage to make that institution a reality. It will have become an event of history, which, like all historical events, gains in garnishing but loses in substance. William Crompton's career harks back to the sixties. Forty years does not seem such a long time till we compare it with the age of the American stage. When we think that Mr. Crompton's work began at the old Barnum's Theatre, his term of service means more than the mere words, forty years, would suggest.

Mr. Crompton was born in Manchester, England, where he was destined for a mercantile career, but on arriving in America in 1867, he seized the opportunity offered him of playing a small part at Barnum's Theatre, between Prince and Spring streets, on Broadway. Here for two weeks he appeared in two old farces, one given before and the other after the exhibition of Tom Thumb and his wife. His next engagement was with the old Bowery Theatre Stock company, whence he went to Pittsburgh. At the Pittsburgh Opera House he played character parts in support of Charles Fechter, Edwin Forrest, Edwin Adams, Edwin Booth, Lawrence Barrett, Charlotte Cushman, Mrs. Waller, Mrs. Bowers and Maggie Mitchell. With eleven years of valuable experience to his credit he returned to New York in 1878. A short time with Ada Cavendish, the English actress; Rose Eytinge, John Albaugh and the stock company at the Chicago Opera House intervened before the beginning of his long engagements in Hearts of Oak, Esmeralda, Hazel Kirke and May Blossom, appearing in the last three as a member of the Madison Square Theatre company. Engagements with May Fortesque, the Boston Theatre company, Richard Mansfield and Julia Marlowe preceded his advent into the Frohman Stock company at the Empire Theatre, where he played nearly all the old men characters in the plays produced there. With the Sothern-Marlowe combination Mr. Crompton played many Shakespearean roles. With them he also played in The Sunken Bell, John the Baptist and Jeanne d'Arc. One of his most recent appearances was as the Abbe Merlin in Love Watches with Billie Burke.

To present-day theatregoers Mr. Crompton was the best known actor of old men characters. In every play in which he appeared he made the old man a noteworthy and vital part of the performance. For instance, his Friar Lawrence in Romeo and Juliet was such a dominating bit of acting that no criticism or review of the play was complete without mention of Mr. Crompton's old priest. In Love Watches his Abbe Merlin was one of the most worthy things in the entire production. In the death of Mr. Crompton the American stage has lost one of its best exponents of old men roles.

CENTURY THEATRE CLUB.

At the first meeting of the Century Theatre Club for this season, Friday, Oct. 29, a musical and literary programme was much enjoyed. A piano solo by Mrs. Edith Haines Kuester, vocal solos by Mrs. Lorene Rogers Wells and Thomas Phillips, and two readings by Jessie Katharine Watson delighted the large number present. Mrs. James N. Ballantine, chairman of the meeting, gave a brief outlook over the coming season. The two most favorable promises for a really profitable season, according to Mrs. Ballantine, are the New Theatre and the American Dramatic Guild, both of which mark an epoch in the history of the American stage. Beatrice H. Hart, President of the club, gave a short resumé of the club's history and urged a broader interest in the drama. Edith Ellis Baker spoke a few impromptu words in regard to woman's contribution to the drama. She disagrees with the statement that woman lacks the sense of humor necessary for writing farce. Her few words in themselves were a refutation of the old theory. In the audience was noticed Effie Stewart, who has just returned from her concert season in Rome.

LOUIS MANN ADAPTS A PLAY.

The Man Who Cleaned Up is the title for this country of a German farce which Louis Mann has translated and adapted. It was written by Arthur Schnitzler as The Double Man, the title having reference to a man leading a double life. Mr. Mann himself is not to act in the piece, but will stage it in association with William A. Brady, with a well-known actor of farce in the title role. The farce is said to have been a success in Vienna and Berlin, where Mr. Mann bought it while abroad last Summer.

THOMAS E. SHEA WITH MR. WOODS.

A. H. Woods has added Thomas E. Shea to his list of attractions and will present that actor in some of the plays of his familiar repertoire in addition to The Counsel for the Defense. Mr. Shea's first appearance under his new management will take place the first week in January at the Amphion Theatre, Brooklyn.

INCORPORATIONS AT ALBANY.

Kuester Concert Direction and New York Theatre Corporations File Certificates.

Certificates of incorporation for the following theatrical and moving picture companies were filed with the Secretary of State at Albany the past week:

Colossal Moving Picture and Amusement Company, New York; to own and operate moving picture amusements and incidental productions; Capital, $5,000; directors, John K. Taylor, 332 East Thirtieth street, New York city, Richard A. Wetsel, 1934 N. Orianna street, John Reese, 21 N Seventh street, Philadelphia, Pa.

Improved Motion Picture Supply Company, New York; to carry on the business and manufacturing motion picture machines, films and supplies of all kinds; capital, $10,000; directors, Samuel Marcuson, 250 Havemeyer street, Samuel Gordon, 1126 Fifty-eighth street, Brooklyn, N. Y., Morris Daniels, 82 Attorney street, New York city.

Harris Amusement Company, New York; to carry on the business of proprietors and managers of theatres and deal in plays, dramatic and musical compositions; capital, $5,000; directors, Philip Wohlsetter, 922 Legget avenue, Samuel Dickinson, Harold S. Cox, 1407 Broadway, New York city.

Kuester Concert Direction, New York; to promote musical, dramatic and miscellaneous entertainments and to act as agents to artists of all kinds, also to publish music; capital, $500; directors, Eugene Kuester, Edith Haines Kuester, 25 West Forty-second street, George B. Edwards, Park Avenue Hotel, New York city.

American Cinephone Company, New York; to acquire letters of patent for inventions and improved devices in connection with the production of moving pictures and reproduction of singing and musical performances; capital, $150,000; directors, Isadore Finkler, Leon Kaufman, Stuart M. Kohn, 2 Rector Street, New York City.

Thanhouser Company, New Rochelle, N. Y.; to make and exhibit moving pictures; capital, $10,000; directors, Gertrude Thanhouser, Edwin Thanhouser, Lloyd F. Lonergan, 205 West Ninety-fourth Street, New York city.

Bellevue Roller Skating Rink Company, Shenectady, N. Y.; to conduct amusements; capital, $5,000; directors, John W. H. Grupe, Arthur J. Grupe, Katie L. Becker, Schenectady, N. Y.

New York Theatre Corporation, New York; to operate theatres and similar places of amusement and provide all kinds of dramatic and musical performances; capital, $1,000; directors, Joseph M. Klaw, Myer W. Livingston, 214 West Forty-second Street; Mortimer Fishel, 43 Cedar Street, New York city.

REVIEWS OF NEW PLAYS.

(Continued from page 5.)

artisan, but jeopardizes the success of the whole by the insertion of a wooden heroine.

Lincoln Square—Mr Hopkinson.

Dallas Welford in Mr. Hopkinson was the attraction at the Lincoln Square last week. From Mr. Welford's careful and strong acting one would scarce believe that he was reviving a role of former seasons. The success of the farce depends entirely on Mr. Welford's able acting. The story would be nauseating if Mr. Welford's work did not make one forget the absurd and disgusting exaltation of immorality. Though the cast has been entirely changed since its first production in New York, the players are fully adequate. The play was well received on the opening night. The cast was: Lady Thyra Eggiesby, Barbara Clement; Lord Gawthorpe, Charles Wellesley; Duke of Braceborough, J. S. Crawley; Parbury, Alf Helton; Duchess of Braceborough, Ina Rorke; Hon. Otho Dursingham, Galwey Herbert; Mr. Hopkinson, Dallas Welford; Eliza Dibb, May Milloy; Earl of Addleton, Frederick Powell; Blissert, Herbert Leslie; Mr. Smethurst, Patrick Wallace.

At Other Playhouses.

ACADEMY OF MUSIC.—The Ringmaster, with a cast but little changed from that seen in the piece at the time of its original performance at Maxine Elliott's Theatre, was the attraction at the Academy last week. George Howell, Marion Ballou, Oza Waldrop, Frederick Burton, and Ralph Dean portrayed leading roles adequately. Bertha Galland is the current week's offering at this theatre, presenting The Return of Eve, Lee Wilson Dodd's comedy, in which she was seen at the Herald Square last season.

GRAND OPERA HOUSE.—Hattie Williams in Detective Sparkes was succeeded at this house last night by Anna Held in Miss Innocence.

LINCOLN SQUARE.—Yesterday this theatre became again the home of a former occupant, moving pictures and vaudeville, for an indefinite period.

METROPOLIS.—Charles Cherry in The Bachelor pleased the Metropolis patrons hugely last week and was followed last night by Two Women and That Man, the latter moved up from the Majestic Theatre.

WEST END.—Bertha Galland in The Return of Eve appeared before a large audience last Monday night and had several curtain calls and some flowers after the second and third acts. This play is termed a "modern fantasy," and judging from the way the audience received it it might be considered a comedy. Many of the serious moments were interrupted by audible laughter, and the reason was not far to seek, as the situations and the ideas of the story are such that a modern playgoer cannot watch the progress of the play without seeing the incongruity of some of the players to the subject. Edward Mackey as Adam was convincing and looked thoroughly the strong, perfect man in the first act, as well as throughout the play. Ruth Allen as Trixie won much appreciative applause for her work. Margaret Dills gave a finished and convincing performance, as was the case with B. R. Graham as Winters. Bertha Galland as Eve gave her own peculiar personal interpretation of the role. This week, J. T. Powers in Havana.

TRAHERN IN SAN ANTONIO.

Al. Trahern has taken his stock company to San Antonio, Texas, for the Winter. He sailed with twenty people on the *Brazos*, of the Ward Line, on last Wednesday, Oct. 27. The company will open on Nov. 14, presenting Jessie Mae Hall's starring vehicle, The Cutest Girl in Town, the comedy in which she has scored so heavily all over the country. As usual, Miss Hall will be the big feature of Mr. Trahern's organization. DeForrest F. Dawley will play the leads opposite Miss Hall, Julian Barton will play the male characters, and the other members of the company, which is a permanent one, will be seen in appropriate roles. A season of twenty weeks will be played at San Antonio, when the company will return to its Summer "home" on Long Island, opening on May 1.

ESTHA WILLIAMS SCORES.

Estha Williams, in George D. Baker's play, As the Sun Went Down, has met with such splendid approval on tour that the success of this newest of Arthur C. Alston's productions seems assured. Mr. Alston has given the play an excellent production and has surrounded Miss Williams with a company including William A. Whitecar, Flora Byam, who by the way appears to have made a substantial little hit on her own account, Phil Connor, Arthur Bentley, Arthur Chatterdon, and B. F. Sullivan.

CURRENT AMUSEMENTS.

Week ending November 6.

ACADEMY OF MUSIC—Bertha Galland in The Return of Eve—36 times, plus 9 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 12th week—91 to 99 times.
BELASCO—Is Matrimony a Failure?—11th week—80 to 88 times.
BIJOU—Idols—1st week—1 to 9 times.
BROADWAY—The Midnight Sons—23d week—184 to 192 times.
CASINO—Sam Bernard in The Girl and the Wizard—6th week—37 to 44 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—9th week—66 to 74 times.
CRITERION—Israel—2d week—9 to 17 times.
DALY'S—Viola Allen in The White Sister—6th week—41 to 48 times.
EMPIRE—John Drew in Inconstant George—7th week—47 to 55 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—9th week—66 to 74 times.
GARRICK—The Harvest Moon—3d week—17 to 25 times.
GRAND OPERA HOUSE—Anna Held in Miss Innocence—192 times, plus 9 times.
HACKETT*—Such a Little Queen—10th week—73 to 81 times.
HERALD SQUARE—The Chocolate Soldier—48 times, plus 2d week—9 to 17 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—9th week.
HUDSON—Kyrie Bellew in The Builder of Bridges—2d week—7 to 15 times.
HURTIG AND SEAMONS—Parisian Widows.
IRVING PLACE—German Company in The Poor Jonathan—9 to 12 times; The Chimes of Normandy—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—9th week—57 to 64 times.
LIBERTY—Nell in Springtime—3d week—16 to 23 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Arsene Lupin—9th week—77 to 85 times.
LYRIC—William Faversham in Herod—2d week—7 to 14 times.
MAJESTIC—Bert A. Williams in Mr. Lode of Koal—1st week—1 to 9 times.
MANHATTAN OPERA HOUSE—Closed Oct. 30.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—5th week—33 to 41 times.
METROPOLIS—Two Women and That Man—16 times, plus 9 times.
MINER'S BOWERY—New Century Girls.
MINER'S EIGHTH AVENUE—Kentucky Belles.
MURRAY HILL—Serenaders Burlesquers.
NEW AMSTERDAM—Adeline Genee in The Silver Star—1st week—1 to 8 times.
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—4th week—25 to 33 times.
OLYMPIC—Rialto Rounders Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Margaret Anglin in The Awakening of Helena Richie—7th week—45 to 53 times.
STUYVESANT—Frances Starr in The Easiest Way—160 times, plus 9th week—66 to 74 times.
VICTORIA—Vaudeville.
WALLACK'S—The Fourth Estate—5th week—33 to 41 times.
WEBER'S—The Climax—97 times, plus 17th week—131 to 139 times.
WEST END—James T. Powers in Havana—236 times, plus 9 times.
YORKVILLE—Vaudeville and moving pictures.

*Lost one performance last week owing to Elsie Ferguson's illness.

Smokers

Horsford's Acid Phosphate relieve depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcholic stimulants.

NEWS FROM AUSTRALIA

Promising Shakespearean Season—J. C. Williamson Returns with Many English, Continental and American Successes for Production—Robert Mantell Is Expected—Pantomime.

(*Special Correspondence of* THE MIRROR.)

SYDNEY, N. S. W., Sept. 28.—All metropolitan theatres have been doing good business, with promises of even better business ahead. Next month will find Sydney full of country and interstate visitors for the Spring racing carnival. Every form of entertainment is bound to come in for its share of their patronage.

Jack and Jill, Williamson's successful pantomime, is back again after a highly prosperous tour of the other States and the Dominion of New Zealand. It is now located at the Royal, recently vacated by Bland Holt's company.

At Her Majesty's Theatre The King of Cadonia has proved a trump card and draws as strongly as ever. The Belle of New York will be revived by this company at an early date. Bert Gilbert has been compelled to relinquish his part in The King of Cadonia and is recuperating on the Blue Mountains.

Meynell & Gunn's Cinderella wound up its Sydney season at the Criterion on Saturday last and will now venture further afield in search of fresh triumphs.

On Saturday next Oscar Asche and Lily Brayton will open at this theatre in The Taming of the Shrew. The theatre has been enlarged specially for Shakespearian productions. The interest in the forthcoming season was shown last week when the seats for the first night's performance were sold by auction at prices which would satisfy the most exacting management.

J. C. Williamson is due back in Sydney on Oct. 3 from Vancouver. During his tour of England, the Continent and America this manager has booked many important attractions for the Antipodes.

William Anderson, the Australian actor-manager, should be back in Australia at the end of October. During his absence in the Old World he has made many interesting purchases, among other pantomimes Babes in the Woods and Red Riding Hood. The former is intended for production at his Melbourne theatre December next. Claire Romaine, who is at present in New York, is to be principal boy, and Nat Clifford the principal comedian. Rosina Buckmann, the well known soprano, has been engaged for principal girl. Anderson has also purchased Walter Howard's melodrama, The Prince and Beggar Maid.

Williamson's Comic Opera company is now in Melbourne with The Girls of Gottenberg, and is also rehearsing The Catch of the Season, in which Fanny Dango and Andrew Higginson will fill the principal roles.

George Titheradge is at the Melbourne Princess in a revival of The Silver Ring. This actor created the part of Wilfred Denver, so far as Australia is concerned, in 1883. After his Melbourne season Titeradge's company will play at the Sydney Royal, appear in The Flag Lieutenant, whose previous Sydney season was cut short by the fire at Her Majesty's Theatre.

Jack and Jill at the close of their Sydney season pack their grips for West Australia.

Nellie Stewart had great receptions everywhere in Maoriland, and is now in Appieland, Tasmania.

Amy Castles and her concert company have enjoyed splendid houses during their present Sydney season.

The Palace Theatre is now occupied by George Marlow's company in Married to the Wrong Man.

Moving picture amusements are now firmly planted over here, and are drawing better than ever. West's pictures are back at the Glacierium and Spencer's still fill the big Lyceum, while the smaller shows are all miniature mints.

Captain Winton's Sea Lions are drawing well at Rickard's Tivoli, where the usual good bill of fare is provided.

The popular comic opera artiste, Florence Young, recently met with a taxi cab accident in Melbourne, which resulted in a broken rib.

Harry Shine, the popular comedian, died Sept. 11 at St. Vincent's Hospital, Sydney. Of late he has been associated with all Williamson's pantomime successes and greatly helped toward their success.

I hear that one Mantell and an American company is shortly to descend on these shores.

The Stage Employees of Australasia will hold a big conference in Melbourne in November. Their object is to bring about a strong federated body and to seek an award under the Commonwealth Arbitration Act. All the States and the Dominion of New Zealand will be represented at this conference.

A benefit is afoot for the veteran critic, E. Lewis Scott, who has recently recovered from a severe illness, which has left him practically unfit for work. Lewis Scott has served *The London Era* as its Australian correspondent for over a quarter of a century, and is a well known figure in Sydney theatrical, musical and artistic circles.

G. NEWTON DALY.

A CHICAGO SCHOOL OF ACTING.

At the ripe age of forty-two years, the Chicago Musical College issues a particularly handsome catalogue devoted to its famous school of acting, from which so many noted players have been graduated. Besides the usual attractions of elegant printing the catalogue has some excellent opinions in its preface on the right system for a school of acting. Fine pictures are presented of the handsome new building of the Chicago Musical College on Michigan Boulevard and of the complete and richly appointed theatre connected with the college for the especial use of the department of dramatic art. The college building is one of the most attractive examples of modern architecture in Chicago and in the most fashionable part of its most fashionable business thoroughfare. The Ziegfeld, as the theatre is named, seats 800 and the stage is large enough for a full opera company. The chief colors of the auditorium are rose and gold. No theatre in the country has a more completely equipped section back of the curtain line, and there is an elaborate supply of scenery. A fine portrait of J. H. Gilmour, the able director of the school of acting, is presented. A simple list of the more important engagements of this accomplished actor, who is known to many as the former leading man of the Empire Theatre Stock company, New York, gives a deep impression of his ability and long career of successes on the stage. His biography reads like a brief history of the golden era of the American drama. He was associated with Rignold, Wallack, Holland, Gilbert, Barrymore, Mrs. Patrick Campbell (as leading man), and Maude Adams.

Gossip of the Town.

The father of the late Clyde Fitch, as administrator of his son's property, declares that the personal property of the late playwright amounts to $25,000 and the real estate to about the same sum. The father is the sole heir-at-law.

Robert de Flers and Armand Caillavet, authors of Inconstant George and Love Watches, will soon deliver to Charles Frohman the new play in which Billie Burke will appear in Paris. If the play is successful in Paris Miss Burke will do it in America.

Crawford's Uncle Zeke company is now in the sixth week of what promises to be a very successful season. The organization this season includes Emil Crawford, Sterling James, Guy Long, Lane Shanklin, Jack Biser, David Stump, Earl Desmond, Will Holland, R. W. Crawford, Sid Jolley, Ethel Hayden, Dollie Dale, Baby Marie, and Mabel Rubel. Raymond D. Crawford is in advance, Talmage Crawford is in charge with the company, and Frank Hayden is now in his fifth season as stage-manager. Charles Axley is playing the title-role.

Janet Beecher, who recently scored a success in The Intruder, is not to be in the cast of Clyde Fitch's last play, The City, although the principal feminine role therein was designed with her in mind. She has so arranged her affairs with the Shuberts as to permit of her passing at once under the management of William A. Brady, who will put her forward in a new play much earlier than had been planned.

A series of readings of American plays will be given by the MacDowell Club at their rooms from the middle of November till April. The readings are for the benefit of the students' fund. The following schedule has been arranged: Nov. 15, Josephine Preston Peabody will read her play The Piper; Dec. 13, Bertha Kunz Baker will read Olive Tilford Dargan's The Shepherd; Jan. 10, Louis K. Anspacher reads William Vaughn Moody's The Faith Healer; Feb. 14, Harriet Otis Dellenbaugh reads Percy Mackaye's Mater; March 14, Miss Dellenbaugh will read selections from the plays of the late Clyde Fitch; April 11, Katharine Jewell Everts will read Ridgely Torrence's Abelard and Heloise as the last of the series.

During the Pacific Coast tour of Blanche Bates in The Fighting Hope the critics were one in their praise of Wedgwood Nowell as Robert Granger. His virile, convincing portrayal of the difficult role brought forth predictions of a very promising future from the majority of Western newspapers.

"Life and Art of Richard Mansfield," by William Winter, will be published next month. Mr. Winter began collecting material for this work fifteen years ago. The late Mr. Mansfield was enthusiastic in his approval of Mr. Winter's undertaking.

Hedwig Reicher, the German actress, who spoke her first English lines in On the Eve, will appear in The Next of Kin, a new play by Charles Klein, at Chicago, Dec. 6.

Gustav Amberg, foreign agent for the Shuberts, has returned to New York with several new comic operas and farces. In February Mr. Amberg hopes to bring over the Viennese Operetta company of sixty-five voices, who will sing a number of Viennese operas.

The new opera house at West Baden, Ind., will soon be ready for the opening of its season. This theatre fills a need in southern Indiana.

A report from Omaha, Neb., has it that Mrs. Leslie Carter recently announced her intention, while playing in that city, of having a theatre of her own in New York.

The title of the play in which Paul Liebler is to present Constance Crawley, has been changed from Mr. and Mrs. Daventry to Justification.

Edwin B. Bailey and Grace Lockwood will appear in the leading parts in The Wolf. F. C. Carter having made special arrangements with the Shuberts to produce the piece fair week at El Paso, Texas.

The Cottage in the Air, a new comedy by Edward Knoblauch, will be produced at the New Theatre Thursday evening, Nov. 11. The comedy will be repeated the following Saturday afternoon and evening.

Elizabeth Marbury is once more at her offices in the Empire Theatre Building, having returned to New York after a six months' absence in Europe, with a formidable collection of manuscripts available for American managerial consumption. The larger part of Miss Marbury's stay on the Continent was spent at her home in Paris.

GRAND OPERA NOTES.

The International Grand Opera company began its Southern tour in Texas last week. W. A. Edwards, of Montreal, has retired from the firm and Frank Norcross and Peluso have assumed charge of the company. Mr. Norcross has been general manager since the opening of the company last March. This is the twenty-eighth consecutive week of the company.

Paul Bourcilion, a French tenor from the Opera Comique in Paris, and Marie Claessens, a mezzo-soprano who has been singing at the Colon Theatre in Buenos Ayres, arrived in America Oct. 25. They will both appear with the new Boston Opera company.

Lina Cavalieri, of the Manhattan Opera company, and Madame Fremstad, of the Metropolitan, arrived Oct. 26.

Massenet's Herodiade is the opening opera at the Manhattan Nov. 8. Madame Cavalieri will be the Salome. Madame Tetrazzini will make her first appearance here this season Wednesday evening, Nov. 10, in Traviata. That night John McCormack, an Irish tenor, will make his American debut as Alfredo.

Mary Garden makes her first appearance this season at the Manhattan at the matinee Nov. 13 in Thais. On Nov. 17 Miss Garden will have the leading role in Sapho, an opera entirely new to America.

Carl Sobeski, the lyric baritone, died the past week at Brookline, Mass. For six years he conducted a studio in Boston, after which he spent two years in a Western recital tour. He had reopened his studio in Boston and at the time of his death was arranging to open another in New York. He was forty-five years of age.

ANOTHER NEW HOUSE.

Thomas H. Duffy, of Pawtucket, R. I., has taken a five years' lease on the property corner of High and Exchange streets. A first-class theatre is to be erected and will be ready to open in about six weeks with some high grade attractions. The house will seat about 700.

NOW A MANUFACTURING CHEMIST.

George L. Hutchinson, after ten years of deserved success in both the vaudeville and "legitimate" fields of amusement, and who will be remembered as Zekiel Pettingill in the original production of Quincy Adams Sawyer, has become a manufacturing chemist. A most complete line of toilet requisites and beauty specialties are made at his private laboratories in Cambridge, Mass.

Born.

MALLOY.—A daughter, to Mr. and Mrs. Dan Malloy, at Toronto, Oct. 26.

Married.

ASTLEY—KINDER.—Henry Jacob Delaval Astley to May Kinder, in London, Oct. 25.

Died

AKER.—Mrs. Catherine Aker, at Newark, N. J., Oct. 29, aged 66 years.

BIDDLE.—Nicholas Biddle, 46 years of age, at New York, Oct. 29.

CROMPTON.—William H. Crompton, 66 years of age, at Boston, Oct. 23.

DESMOND.—Emma Desmond (Mrs. Tabler), Oct. 21. Interment at Columbus, Kan.

GLEASON.—William Gleason, at Oakland, Cal., on Oct. 19.

HACKETT.—Mrs. James Henry Hackett, in this city, Oct. 27, aged 75 years.

SOBESKI.—Carl Sobeski, 45 years of age, at Brookline, Mass.

STUART.—Harry Stuart, at New York, Sept. 18.

WOOD.—Mrs. Sarah Wood, at Toledo, O., Oct. 23, aged 46 years.

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REFLECTIONS.

Maxine Elliott, who is appearing in The Chaperon at the Garrick Theatre, Chicago, tripped and fell on the stage Thursday evening. Her ankle was so badly swollen that it was impossible to determine whether the injury was a sprain or a fracture. The theatre was dark for the rest of the week.

For one week's Southern playing of one-night stands, ten performances, Baker and Castle's production of Graustark recently played to total gross receipts of $7,007.55.

Bobby Barry, last seen on Broadway in A Stubborn Cinderella at the Broadway Theatre late last season, has sailed for Australia, to appear there under the direction of J. C. Williamson.

A. S. Byron was especially engaged for Payton's Bijou Stock company this week, appearing as Bill Saunders in Strongheart. Mr. Byron's return to Brooklyn, where he formerly played sixty-eight weeks, and in a part in which he made a distinct hit, is a great compliment to his ability as an artist, and he will unquestionably greatly strengthen the company.

Ruth St. Denis arrived in New York Oct. 25. Miss Denis' matinees of dancing will begin at the Hudson Theatre in three weeks.

Mrs. Lew Dockstader, Mrs. Peter Rice, and Laura Davis Blaker are at West Baden Mineral Springs, Ind.

Eleanor Miller was obliged to close her season's engagement as the second woman with the Bert Lytell Stock company at Rochester on Oct. 26, and return to New York, on account of a serious illness.

Ainsworth Arnold played a special engagement with the Forepaugh Stock company in Cincinnati the week of Oct. 17, assuming the role of Captain Phoebus in Notre Dame.

Charles Frohman began rehearsals of Sir Arthur Conan Doyle's The Fires of Fate yesterday. The play will open in December outside of New York.

Jeffreys Lewis assumed the role originally played by Elita Proctor Otis in The Girl from Rector's, Monday night.

Frederick Guest has joined Henry Miller's associated players and is playing in The Great Divide company.

Nicholas Biddle, war correspondent, editor and reporter on the New York *Herald*, who died Oct. 29, was author of The Merry World, a Casino musical production of seasons past.

Charles Frohman and Maude Adams are making arrangements for a special Maude Adams production next Spring under the auspices of a Western university.

At the conclusion of the afternoon exercises at the dedication of the New Theatre next Saturday, J. Forbes-Robertson, surrounded by the New Theatre company, will deliver Hamlet's address to the players from the stage of the New Theatre.

A. W. Hawkes, lecturer and humorist, father of Wells Hawkes, underwent an operation Friday.

The opera house at Orange, Texas, was destroyed by fire Oct. 22. The building was a wooden structure, built six years ago at a cost of $23,000, and carried $7,000 insurance.

Frances Sayre, a member of the Conness and Edwards Stock company at Wilmington, Del., became heiress of $100,000 on coming of age, it is said.

Otto Kahn, banker and director of the Metropolitan Opera House, returned to New York from Europe Oct. 29. Mr. Kahn predicts the moving of the financial centre of the world to America, with the consequent drifting of the art center to this country.

Dorothy Dorr will be Edmund Breese's leading woman this season in The Earth.

Irene Frizelle Isman was granted a divorce from her husband, Felix Isman, at Philadelphia Oct. 25.

Waldemar Burkhardt is reported to be seriously ill in a hospital at Laconia, Mich.

Leona Watson and Effingham Pinto, who have been playing Adelina and Pietro, respectively, in The Climax, in Chicago, returned to the cast of the New York production of The Climax last night. They were in the original New York cast but have been playing in Chicago the past three months.

Dudley E. Oatman, a wealthy mine owner of Denver and a graduate of Columbia University, joined Anna Held's company in Miss Innocence last Tuesday night in Boston. Mr. Oatman plays the part of the Duke.

May Kinder, an American girl who is appearing in The Dollar Princess in London, was married in that city Oct. 25 to Henry Jacob Delaval Astley, a grandson of the third Marquis Conyngham and son of Lady Florence Willoughby.

Eva Davenport has been chosen by the Shuberts for the leading comedienne's role in The King of Cadonia, with William Norris. Gertrude Darrell, too, has been engaged for the same production.

Mrs. Oscar Lewisohn, formerly Edna May, was a passenger on the *Mauretania*, arriving in New York last Friday. She was met at the pier by her sister, Jane May, now a member of Kyrle Bellew's company.

Eva Tanguay, having recovered from the throat trouble which made it necessary for her to leave the cast of The Follies of 1909 for a time, rejoined the company yesterday in Chicago.

Alfred Kappeler and Audrey Maple, now appearing in vaudeville, have been engaged by Charles Frohman for The Arcadians.

William Stuart has been specially engaged by J. Gordon Edwards to play Bingo in a revival of Hoyt's A Temperance Town with the Crescent Stock company, White Plains, during the current week. Mr. Stuart will resume his vaudeville tour Nov. 8.

Owing to the illness of Elsie Ferguson, who was suffering from ptomaine poisoning, there was no performance of Such a Little Queen Tuesday evening, Oct. 26.

The body of Colonel John D. Hopkins, the theatrical manager of St. Louis, was brought to Mr. Hopkins' birthplace near Bridgeport, Conn., for burial last week.

A "duel" between Henri Bernstein, author of The Thief, Samson, and Israel, and Francis Chevassu, a dramatic critic, took place in Paris Oct. 27. The "duel" was the result of a written attack on M. Chevassu by Bernstein. Chevassu issued the challenge. Neither was injured. Chevassu's shot went wild, while Bernstein failed to fire.

Wagenhals and Kemper announce the performance of Seven Days for this week at Atlantic City.

Mrs. Dakon, a new drama by Kate Jordan, had its first performance last night at Albany.

Charles Frohman began rehearsals of the farce-comedy, The Brass Bottle, yesterday.

Madeleine Rives, assisted by Morris Kemp and Paul Adair, presented a condensed version of Schiller's Jeanne d'Arc in English at Berkeley Theatre, Thursday night, Oct. 28. The entertainment was under the auspices of the Jeanne d'Arc Suffrage League.

Kate Guyon has joined the Eastern St. Elmo company, to play the leading role, that of Edna Earle, opening in Worcester on Oct. 25.

Al. Fostell, the theatrical agent, has a valuable collection of Lincoln relics, of which one of the most highly prized articles is the blood-stained programme which Lincoln held the night he was shot in Ford's Theatre, Washington. He has also a large collection of theatrical playbills, programmes and autographs, some of which date back to 1600.

NEW BELASCO PLAYS.

David Belasco announces three new plays for early production. Charlotte Walker will have a new Eugene Walter play, which has not yet been named. The Machine, a political drama by William C. De Mille, will soon have production. For the third play, which is adapted from the French by Mr. Belasco himself, a new organization known as "the David Belasco Company" will be formed. Mr. Belasco announces this organization as a combination of the stock company and star systems.

THE ADMIRAL PROBABLY FOR BROADWAY.

The tour of Walter N. Lawrence's production of The Admiral having come to an end on the road a fortnight or so ago, Mr. Lawrence is said to be negotiating for a Broadway hearing for the piece, in which he appears still to have every faith.

KATHERINE GREY DEPARTS.

Katherine Grey left New York last week for San Francisco en route to Australia, where she will inaugurate shortly after her arrival a starring tour under the management of J. C. Williamson.

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IN
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Forbes-Robertson
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(MABEL TALIAFERRO)
IN
"SPRINGTIME"
By Booth Tarkington and Harry Leon Wilson.

NEW YORK Theatre, B'way, 45th Street Eve. 8; Mats. Wed. and Sat. 2. Wednesday Mats., 25c. to $1.50
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RAYMOND HITCHCOCK
IN
COHAN'S MUSICAL PLAY
THE MAN WHO OWNS BROADWAY

GAIETY Theatre, 46th St. and B'way. Evgs. 8:15 sharp; Mats. Wed. and Sat. 2:15
COHAN & HARRIS present
— THE —
FORTUNE HUNTER
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DAVID BELASCO presents
FRANCES STARR
in EUGENE WALTER'S GREAT PLAY
THE EASIEST WAY

BELASCO Theatre, West 42d St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
DAVID BELASCO presents
Is Matrimony a Failure?
By Leo Ditrichstein, adapted from "Die Thür ins Freie," Blumenthal & Kadelburg's
Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
What would you do?

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ELSIE FERGUSON
IN
Channing Pollock's
Such a Little Queen

LYCEUM 45th St., near B'dway. Eve. 8:15. Mats. Thurs. and Sat., at 2:15.
"Better than Raffles."—Evening World.
2d MONTH
CHARLES FROHMAN presents
The Famous Detective-Thief Play,
ARSENE LUPIN
By De CROISSET and LEBLANC.
"I never budged during the four acts of 'Arsene Lupin,' who has 'Raffles' beaten to a pulp."—ALAN DALE.

IN THE CHICAGO THEATRES

The Dawn of a To-morrow Meets Eager Welcome—Eleanor Robson's Pleasing Interpretation of Glad—Maxine Elliott in Two Hundred Poses—The Opening of the New Cort.

(Special to The Mirror.)

CHICAGO, Nov. 1.—Probably the best play of the season is now at the Grand Opera House, The Dawn of a To-Morrow. It certainly is the best so far, and if any play later is better it will have to be most exceptionally big and fine. The famous author of Little Lord Fauntleroy, Frances Hodgson Burnett, maintains her reputation. In this instance she has the aid of the truest and most skillful acting. One conservative critic called Eleanor Robson in the leading character—Glad—superb. She makes this girl of the slums an achievement in acting which no lover of the best the stage offers can afford not to see. She reaches greatness in several instances, particularly in the scene when she first meets her Dandy after his supposed crime and flight. The public has shown rather more enthusiasm over The Dawn of a To-Morrow than the critics, although they have given it much praise; and with large audiences so far, it seems to be growing into a run which might last indefinitely. Fuller Mellish is most accurate and sufficiently strong as Sir Oliver. William Sauter draws the character of Dandy with admirable skill and correct conception. Brandon Hurst's Oliver Holt is a good typical heavy of the upper dramatic world, and Roy Fairchild, Claude Brooke, Arthur Barry, and Walter Dickinson are all excellent in the slum characters. Ada Dwyer does Bet true to life and Angela Ogden puts Polly very naturally into the pictures of London slum life. There are numerous other parts in this big play, all well acted by George Farren, Gordon Douglas, L. Race Dunrobin, Frank Daniels, Jr., and others. The exceedingly clever representation of a thick London fog is one of the minor excellencies of this production which are adding to its fame. The way in which the many details and difficulties of the play have been mastered by the director, Hugh Ford, shows he is an artist in his field.

Maxine Elliott arrived at the Garrick last week in her new play, The Chaperon, and met with her usual marked success. She is the fashionable hit of the season so far. As the chaperon she has a picture-making part in which, it has been estimated by a local reviewer, she offers over two hundred different artistic poses with enhancing backgrounds. She wears various becoming, handsome costumes, and plays with elegance, ability and artistic restraint. She is always fetching. Susanne Perry makes the Summer reporter engaging. Julian L'Estrange poses well in khaki. Thomas Holding is clever as the Count, and all goes well nicely.

Even the weather favored the opening of the Cort Theatre last Monday. The newspapers were cordial as a rule, and the public sufficiently eager to keep the house full all week. Amiable opinion of The Kissing Girl, the first bill, seems to be that it is pleasing. Amy Leslie's opinion is sharply otherwise, as expressed in the "Daily News," but she seemed to agree with others that the comedy would run well on account of the good company. The richness and beauty of the little house seemed to surprise critical observers. Stanislaus Stange is the author of the book, Vincent Bryan of the lyrics. Harry von Tilzer wrote the music in which there are numerous easy-flowing modern popular music tunes. Amelia Stone, John Park and Joseph Miron fared best in the reviews. The entire cast follows:

Tina	Marie Vernon
Mina	Ethel Bell
Margaret Kobus	Martha George
Karl Oppe	Blanche Morrison
Christina	Blanche Morrison
Albert Wenzel	George Barrington
Victor Schnitzel	William R. Arnold
Paul Preisel	Charles F. Orr
Wilhelm Katzel	H. S. Barnett
Hippocrates Muller	Joseph Miron
Lina	Amelia Stone
Fritz Kobus	John Park
Max Pulaski	Mart Lorenz

McVickers has been crowded since the arrival of The Thief, with Effie Shannon and Herbert Kelcey heading the company. The two stars are nicely cast in the parts and carry the entire act of two characters with complete success. Miss Shannon is especially appealing and keeps the thief in the hearts of the audience in spite of her yielding to temptation of money. Edward Mawson and Mrs. Hilary Bell are excellent as Lazardes and Isabel. Leonard Ide does the impetuous Fernand most skillfully, making his infatuation for Marie always convincing with its naturalness, sincerity and dignity. The production is remarkably handsome.

It seems that James K. Hackett is unhappily cast in Samson at Powers'. Expert published opinion is to that effect. Even Fred De Belleville didn't please, and Marie Wainwright failed to satisfy. The play itself fared somewhat better. The engagement was interrupted by the death of Mr. Hackett's mother Wednesday and the theatre remained dark till Friday.

Blanche Ring will follow Maxine Elliott at the Garrick in The Yankee Girl, beginning Nov. 7.

E. H. Carpenter, manager of the handsome new Princess Theatre, St. Louis, which will be opened Nov. 15, left last week to prepare for the opening. Mr. Carpenter will take up his residence in St. Louis Jan. 1.

The several openings this week include They Loved a Lassie, B. C. Whitney's musical version of the famous George Arliss farce. There and Back. The music is by Benjamin Hapgood Burt. Mr. Whitney has given the production an elaborate staging and a most excellent cast, with Charles E. Evans, of the old team of Evans and Hoey, at the head. All indications now are that the patrons of the Whitney Opera House will be there and back again. The first performance was given Sunday night and there was a brilliant revelation of Gus Sohlke effects. Among the numbers that of the suffragettes was the most original. Some of the musical numbers are "Light of the World," "Why I Married You," "You Are My Little Annie Laurie," "Cook Book of Love," "The Banshee," and "Home Never Was Like This." Forrest Huff, Alice Yorke, Charles H. Hopper, Helena Phillips, Amy Hamlin, Joseph Merrick, Louise Skilliman, Eugene Monlan, and a "Bouquet of American Beauties" are in the company. Additional details will be given next week.

George Cohan's Honeymooners are at the National this week.

Fred Stone is now doing a tight-wire act in The Old Town at the Studebaker, in addition to his lariat dance and other sensational adventures in vaudeville. The success of the engagement continues.

Little Lord Fauntleroy brought Anne Bronaugh back into the stock company at the Academy. She was a bit large for the little lord, but did the part well. She received enthusiastic applause and two large bouquets of roses. John Lane Connor was excellent as the Earl and his make-up was noticed to be especially good. Lewis Hart was good as Hobbs. Gladys Montague was an attractive Mrs. Errol, and Roy Scott was good as the groom.

Regeneration at the Mariowe was another production to the credit of all immediately concerned. Louise Randolph was excellent as Nellie and Helaine Hadley as Marie. Corliss Giles was good as Conway and Lafayette McKee was entirely praiseworthy as Arthur Ames. Fraunie Fraunholz was clever in the part of Skinny.

The reorganized People's Stock, which starts Nov. 1, with vaudeville between acts, includes Jay Quigley and Maud Cleveland. Bob Brister and Gertrude Keith. Bob Gleckler, Henry Rowell, and Anna Fox. Mr. Brister will be the stage-manager. The first bill will be Hello, Bill, to be followed by The Last Round Up, followed by The College Widow. It is announced that Marie Nelson will return to the People's for the first week under the new order.

Carolyn Mackey Bellair and Clarence Bellair have joined the stock company at the Lyric Theatre, Lincoln, Neb., opening in The Crisis, after closing the week before in The Sweetest Girl in Dixie.

Manager Samuel Lederer of the Olympic is making a good record there in spite of the handicaps of such lovely blossoms in the garden of dramatic art as Queen of the Moulin Rouge and The Girl from Rector's. He is another instance of the fact that newspaper men often make good theatre managers.

Nena Blake, Nella Webb, Gertrude Millington, Edward Heron, George Anderson, and the Constantine Sisters are in The Girl from Rector's company at the Olympic.

The new Oak Theatre, on Western Avenue North and Armitage, is to be built and run on the co-operative plan. The prospectus is so deep that it includes a history of co-operation from John Stuart Mills' "Principles of Political Economy." This same prospectus gives tables showing a net profit (estimated) of $3,412 a week, at prices from fifteen to seventy-five cents, total capacity one thousand two hundred. Then the writer rushes to the aggregate profit per year —$177,450. This on an investment of $150,000.

Ezra Kendall has been attracting good houses in The Vinegar Buyer at the Great Northern.

The bills for week of Nov. 1: Grand Opera House, The Dawn of a To-Morrow, with Eleanor Robson; Studebaker, The Old Town, with Montgomery and Stone; Whitney, They Loved a Lassie; Colonial, Follies of 1909; Garrick, Maxine Elliott; Chicago Opera House, Madame X; Powers, Hackett in Samson; Olympic, Girl from Rector's; Auditorium, Ben-Hur; La Salle, Flirting Princess; Princess, Goddess of Liberty; McVickers', Kelcey and Shannon in The Thief; Great Northern, Ezra Kendall; Globe, Ward and Vokes; National, Honeymooners; Crown, In the Bishop's Carriage; Bush, Two Orphans; College, Last Round Up; People's, Hello, Bill; Marlowe, Our New Minister; Academy, Monte Cristo; Bijou, Workingman's Wife.

Under Southern Skies was a popular bill at the Globe last week. It was played by an unusually good company.

Secret Service is in preparation at the Academy for the George Klimt players.

The College Widow will be the bill at the College week of Nov. 8.

The Auditorium Sunday concerts de luxe, with famous stars as soloists, were begun yesterday (Oct. 31).

Pasqualina Devoe presented a remarkable act here last week for the inspection of managers. It comprised various characters, among which that of Hagar was most impressive. Her gypsy, with which the act closed, was strong and realistic. For comedy she gave a clever little monologue called The Flea. Her costumes were very handsome.

The Commanding Officer is to be the next attraction at the Studebaker, Nov. 15. The author is Theodore Burt Sayre, and Bruce McRae and Frank Carlisle will be in the company.

Otis Harlan is in town considering offers to go into vaudeville and to join the Singer forces as a musical comedy star.

Marguerite Clark in The Wishing Ring may follow Kendall Nov. 15 as the next attraction at the Great Northern. OTIS COLBURN.

DETROIT.

Mollie Williams Given a Warm Welcome at the Gayety—Another New Theatre Coming.

Walter Jones proved to be the humorous centre of real action in Going Some, the current week's bill at the Garrick. Attendance at this house continues good, and Manager Lawrence announces a long list of meritorious attractions for the Winter season. Next week, The Motor Girl.

Little Nemo, of comic supplement fame, attracted children of all ages to the Detroit Opera House Oct. 25-30. Next week, The Traveling Salesman.

The Behman Show gave one of the best performances of the season at the Gayety 24-30. Mollie Williams was the bright feature, and was accorded a star's welcome. The chorus was a revelation in local burlesque, and creditable numbers were contributed to the olio by the Courtnay Sisters and George Armstrong. Next week, Rose Hill co.

At the Avenue 24-30 The Big Review, featuring Nellie Florede, drew fair houses. The impersonations offered by the co. were well received. Next week, Miss New York, Jr.

Eugene Walter's three-act drama, The Wolf, held the boards at the Lyceum 24-30 and drew fair houses. Next week, George Sidney.

At the Lafayette Broadway After Dark pleased 24-30. Next week, Barney Gilmore in Dublin Dan.

It is rumored that negotiations are in progress looking to the erection of a new playhouse in Detroit for the popular Gayety Theatre. This makes three large theatres in the course of erection or under contemplation in Detroit. Manager Ward expects to make a definite announcement shortly relative to the Gayety's plans. ELYP A. MARGNI.

WASHINGTON.

The Golden Widow Is Seen—May Robson—Theatre Gossip.

WASHINGTON, Oct. 30.—The Shubert production of The Golden Widow, a musical comedy in two acts and four scenes, book by Glen MacDonough and Joseph W. Herbert, lyrics by Edward Madden, music by Lou Hirsch, Melville Gideon and Jerome Kern, which was given a first performance at the Belasco Theatre last Tuesday night, did not score the success anticipated. Staged and costumed in a most handsome and elaborate manner, the opening performance before one of the largest and most brilliant of first-night audiences, was received without any distinct approval or enthusiastic display; in fact, the presentation fell flat. Faults, however, can be remedied by a readjustment of the story to make it more comprehensively related and a connecting elaboration of the musical score. The company is a large and thoroughly competent one and worked hard with the material on hand. The cast of characters was as follows: Count Sergius Voinal, Walter Lawrence; Henri, Alexander Clark; General Nicolai Spoff, Arthur Donaldson; Ivan Snoupavitch, Alfred Cahill; Anatola De Anisette, George C. Sarvis; Mr. Kipp, Harry Clark; Mr. Doe, Wilmer Bentley; Station Master, Horace J. Hain; Information Clerk, Frank Randall; Miss Daphne Dusseldorf, Louise Dressor; Madame Wowski, Connie Ediss; Madame Snoupavitch, Jobyna Howland; Mrs. Kipp, Dorothy Webb; Mrs. Doe, Irene Dillon; Mariska, Ida Stanhope. As it has been asserted that the present production is The Girl from the States renamed, I append the story in brief: The Golden Widow is Daphne Dusseldorf, whose husband has died and left her the alternative of losing her fortune or marrying a certain foreign nobleman, Count Sergius Voinal. The Widow, being an American, and not wishing to lose her money, takes a trip abroad to view the Count, with the intention of marrying him. Unfortunately she falls in with the Count's valet, Henri, who, during his master's absence at sea on naval duty, is masquerading at Tronville as the Count himself. The complications consist mainly in the introduction of a detective and his fascinating wife and a fiery general, who is in love with the widow Dusseldorf through his having heard her sneeze in the darkness of a railway tunnel accident. The scenes are laid in the mythical metropolis of Berena, the capital of Nebula.

Commencing Monday Wilton Lackaye will open an engagement in Cleveland Moffett's play The Battle, and will be followed by Arnold Daly in the new Paul Hervieu play, Know Thyself.

Large audiences at the National Theatre have testified their appreciation of the excellent presentation of the musical comedy, Kitty Grey, and the very amusing character portrayal of G. P. Huntley. Commencing next Monday that sterling comedian, J. E. Dodson, will appear in The House Next Door, and will be succeeded by Francis Wilson in that comedian's own comedy, The Bachelor's Baby.

Louis Mann's engagement at the Columbia in The Man That Stood Still was not quite up to the attendance that the work of this clever artist justly demanded. While the business was fairly good, crowded houses should have been the rule. Commencing next Monday, May Robson will be seen in The Rejuvenation of Aunt Mary, and will be followed by Rose Stahl in The Chorus Lady. Attractions to immediately follow are McIntyre and Heath in In Hayti and The Climax.

One of the biggest weeks in the history of the Academy of Music can be credited to The Squaw Man, where business has been to the capacity of the house nightly. Next Monday, Cecil Spooner will appear in The Little Terror. The following attraction is The Clansman.

For the first time in its history the Yale Dramatic Association, the players' club of New Haven, will come to Washington and give a performance at the New National Theatre on the afternoon of Dec. 27. While other Yale clubs, particularly the Glee Club, have visited the national capital many times, this will be the initial trip of the Players'. The Yale boys will make a regular Christmas trip during the college recess and will play Baltimore as well.

Fred Niblo, Sunday night at the Columbia Theatre, will give the fourth illustrated lecture of his present series, taking his auditors for a motor trip through Scotland, from Edinboro to John o'Groats, presenting many attractive motion pictures on the journey.

The Beethoven Cycle, under the conductorship of Heinrich Hammer, will take place at the Belasco Theatre Nov. 26, Dec. 3, Jan. 14 and 21 and Feb. 4.

A fund has been raised by the theatrical profession in Washington for Mrs. William H. Short, a member of The Motor Girl company, known on the stage as Evelyn Howard, who is at Casualty Hospital suffering from bullet wounds inflicted last Sunday by her jealous husband, who afterward killed himself. L. Stoddard Taylor, manager of the Belasco Theatre, has forwarded $30 raised by the attaches of the house and promises a benefit performance to take place next week. New Lyceum Theatre players and members of The Lady Buccaneers have also contributed. The physicians at the hospital report her condition satisfactory, and that she will recover. JOHN T. WARDE.

ST. LOUIS.

Texas Guinan Scores in The Gay Musician—The Plays Amuse—Theatre Gossip.

ST. LOUIS, Nov. 1.—The Olympic last week housed Otis Skinner in Your Humble Servant, a new romantic comedy-drama, by Booth Tarkington and Harry Leon Wilson. Otis Skinner's character week in the role of Your Humble Servant, Lafayette Towers, is a fine realization of the greater hopes of authors and star. Towers, an old school tragedian, encompasses within his character all of the fine qualities of his kind, and in Skinner's portrayal endears himself to his audience in charming fashion. The play concerns itself with the harassing vicissitudes of an olden company of barnstormers, a manager who "skipped," and who received good for evil when found by his company and the final metropolitan triumph of the strolling players. The first act dragged, but this was forgotten in the unfolding of the other three. Edward Fielding as Roullings Bean, drunken millionaire, was splendid. Isetta Jewell as Margaret Druce made a charming character of the actress. A. G. Andrews as Isidor Blum was good, Jessie Cromette as Mrs. Cooley stood out for good work. The support was, in general, excellent.

The Century offered Grace Van Studdiford in a return of The Golden Butterfly. As Ilma Miss Van Studdiford has brought added charm to her last performance of the role here, both in charm of voice and portrayal. Carl Harden, tenor this Summer at Belmar Garden of this city, brought handsome aid to the star as Frana; his voice was very strong and pleasing, his acting full of zest. The duet of Ilma and Frana brought many recalls. The piece is rich in tuneful airs and great range numbers. In very able support was Charlotte Lesley as Tina. Leonora Novasio, Harry McDonough, Thomas Van, Charles Purcell, and Louis London.

The Garrick's bill was The Gay Musician in a very successful return engagement. Lottie Kendall, formerly understudy in the part of Marie, now plays the part and in taking, charming style. Texas Guinan, the prima donna, was exquisite. It was a delight to watch her. Harry Benham as Eugene Dubois, the musician, fared well. Disposition and other new musical features have been added.

King Casey at the American, with Johnny Ray as the Irish monarch and George Milton as his double attracted as of old. Ray is inimitable. An excellent company and chorus, pleasing to eye and ear, delivered "Pony Boy," "In 'Frisco Bay," and other vocal numbers pleasingly.

At Piney Ridge, presented at the Imperial last week by the Imperial Players, was scenically and otherwise excellent. William Jossey as David Rose for the second time won popular approval. Adele Blood was very well received opposite Jossey. F. J. Grandon is well cast in the heavy role and works hard to good purpose. The other players are capable.

Havlin's put forth The Workingman's Wife, a Woods play of trusting husband, foolish wife and suave villain. Mary Asquith, Charles Bartling and Harry de Lassux worked well.

The Odeon's German Stock company presented Die Gelbe Gefahr (The Yellow Peril) to the usual good patronage. The farce abounds in wit and humor well set forth by the capable players. Victoria Welb-Markham as Sylvia Parasini made an ideal mother-in-law. Fritz Kidalsch was funny as the son-in-law and his own twin brother. Hanna Museeus did remarkable soubrette work as a Japanese maid. The play has many tuneful melodies interspersed.

This week's bills: Century, Marie Cahill in The Boys and Betty; Olympic, Blanche Walsh in The Test; Garrick, Jefferson De Angelis in The Beauty Spot; American, The District Leader; Odeon, German Stock company in Gold Lotte; Imperial, Imperial Players (stock) in The Girl I Left Behind Me; Havlin's, Beulah Poynter in Lena Rivers.

The joint performance of Walter Damrosch and Isadora Duncan at the Coliseum 26, was saved utterly from failure by a beautiful musical and terpsichorean rendering of the Blue Danube. Enthusiasm waxed low over Beethoven, Chopin and Wagner as foreign to the popular understanding, but when The Blue Danube floated toward them, the hearers capitulated completely, making for absolute success.

The young men of the parish of Our Lady of Good Council presented two entertaining one-act comedies, Her Telephone and Before the War, 26, for the purpose of liquidating a parish debt.

Madame Sembrich sang 25, accompanied by the Damrosch Orchestra, at the Coliseum. Eight Thousand hearers testified warmly to the diva's unimpaired vocal purity and color when she sang "Hallelujah," from Kather, the aria, "Krnani Involami," and the "Voce di Primavera," waltz song. In technique and Delsh she was perfect. Damrosch's men were worthy of their leader's genius. Francis Rogers, a fine baritone, sang well from Herodiade and Tschaikowsky. FREDERICK L. DOYLE.

MONTREAL.

Thanksgiving Day's Offerings Pleased—Mary Mannering's First Appearance Here.

The Barrier one of the strongest dramas seen here in a long time, opened Oct. 25 at His Majesty's with a Thanksgiving matinee to rather light business. The play is splendidly staged and acted. Theodore Roberts gave a powerful performance of John Gale; W. S. Hart a remarkable study of Dan Stark; Alphous Ethier, for a long time leading man in stock here, did capital work as the French-Canadian Poleon Dorel; Gutiale Scuia and James Durkin also stock favorites in the cast score, respectively, as No Greek Lee and Captain Burrell; Florence Rockwell was excellent as Necia. Polly of the Circus 2-6.

Mary Mannering made her first Montreal appearance at the Princess in her new play, A Man's World, to two S. R. O. houses Thanksgiving 25. The play, by Rachel Crothers, is a clever social study with finely drawn characters. Miss Mannering gave a clever and charming performance of the heroine, Frank Ware, and was ably supported by Charles Richman as Malcom Caskell. John Sappelle, an old favorite here, was a capital Fritz Bahs, the German musician. A word of special credit is due to Helen Ormsbee for a remarkable performance of Clara Oaks. Mark Short is a thoroughly natural stage child, and the co. all around above the average. The Blue Mouse 2-4.

Jules Lemaitre's clever play, La Massiere, is the bill at the Academy. It is a fine piece of literary work and received a capable presentation. Claud Ritter, Paul Marcel and M. Cusset scoring in the leading roles.

At the Francais the ever popular Burgomaster opened to good business 25. The tuneful numbers proved as pleasing as ever. H. Hermage did good work in the title role, and Miss De Frankie scored in a specialty.

At the National the stock co. produced in their usual good style Les Cadets de la Reine, an historical play of the days of Richelieu.

W. A. TREMAYNE.

OMAHA.

Billy Clifford a Favorite Here—Good Progress Made on the New Theatre Buildings.

Marie Cahill in The Boys and Betty was the offering at the Boyd Oct. 22, 23, pleasing large audiences at each performance. The Girl at the Helm followed 24, 25, and 494 fairly well. Billy Clifford was, as usual, quite a favorite. He was well supported by Jack Trainer, Harry Dorner, and others. Local Manager Monaghan has Mrs. Leslie Carter 26-28. Henrietta Crosman 29, 30. George M. Cohan 4-6. The Third Degree 7-12. Paid in Full 14, 15.

At the Burwood Going Some opened a week's engagement 25 to a large and enthusiastic house. The co. is rich in comedians and the fun was thoroughly enjoyed and appreciated. The scenic artist is also to be commended. The Shuberts promise Corinne 31-3. Jack and Jill 4-6.

McFadden's Row of Flats, as usual, proved quite popular at the Krug 24-27 and although the fun is a little noisy nevertheless the enjoyment of the audience was unqualified. Cole and Johnson 28-30. Reverly of Granstark 31-3. On Trial for His Life 4-6.

The fine weather that is the rule in this section of the country at this time of the year is being taken advantage of by the contractors on the Brandeis Theatre, which is now well up in the air. Contractors are also making good progress in removing the old buildings and excavating for the new Morris vaudeville house.

J. RINGWALT.

IN BOSTON THEATRES

Grace George at the Hollis—Three New Musical Plays—Friction at the New Opera House—Association of Theatre Managers Meets—Gossip.

BOSTON, Oct. 30.—There will be a number of important changes in town next week and the new plays will be among the most interesting yet seen here this season.

Grace George will be at the Hollis in A Woman's Way. It is barely possible that she may not be able to do the extra matinee of The School for Scandal which she had hoped to give while here.

The Fair Co-Ed will bring Elsie Janis back to the Colonial for the first engagement in two years. She will be accompanied by her mother while here so as to visit her Boston friends.

The Lure Cure, at the Tremont, will seem like the old days of The Merry Widow, for Lina Abarbanell will be the prima donna. Charles J. Ross also will be in the cast.

The Rose of Algeria will be the first change of bill that the Majestic has had for a month, but it will only stay here for a fortnight. It had not been planned to have this come here until later.

There will be no change of bill at the Park, for A Gentleman from Mississippi is running to such large houses that it will continue the attraction there for many weeks to come.

The Blue Mouse also will be a long continued attraction at the Globe, for the comedy has served to inaugurate the high priced scale in so successful a fashion that it will have a long run.

John Craig has found Hamlet so well liked by his patrons at the Castle Square that it will be impossible for him to finish with it this week. There will be three performances next week in addition to those of A Parisian Romance.

The Three Twins, at the Boston, continues to do the largest business of anything in town, and it will continue here until the middle of the month, with the coming of The Circus Man, and probably longer.

The Hour of Reckoning will be the bill at the Bowdoin Square this week.

It is a decided change for the patrons of the Grand Opera House that next week, instead of a melodrama, they will have the negro frivolity of The Smart Set, already seen at the Globe several times.

A decided sensation at the Back Bay Opera House, now so near its formal opening, has set all society and musical circles talking. The very inception of the project found Ralph L. Flanders at the head of the business management, and he has been worked hard for the success of the opera. Suddenly comes the announcement that he has resigned, to devote himself entirely to the New England Conservatory of Music. Rumor had it that there had been a considerable amount of friction ever since the return of Henry Russell from Europe. It was hinted that Mr. Flander's policy was considered too narrow for an institution like this. At any rate he has resigned, and not a paper but the "Transcript" printed a line save the formal letters of resignation and expression of esteemed consideration.

The Association of Theatre Managers of Boston held its annual meeting this week, and elected these officers: President, John B. Schoeffel of the Tremont; vice-president, A. L. Wilbur, of the Majestic; treasurer, T. B. Lothian, Colonial; secretary, W. D. Andreas, Park; Board of Directors: Charles J. Rich, of Charles Fisher, Rich and Harris, directing the Hollis, Colonial, Park, Boston and Tremont; Edward Smith, Majestic; George W. Magee, Grand Opera House; Harry N. Farrar, Columbia, and A. L. Griffin, Bowdoin Square.

Louis N. Parker, the dramatist and pageant expert, has gone back to London without having completed arrangements for the pageant next Summer. It looks decidedly as if the patriotic societies would go pageantless. There may be a revival of interest, but it seems doubtful, especially since the localities are so poor.

There was a presentation at the Globe this week, when Everett F. Wilson, the manager of The Blue Mouse, was given a gold key chain on his birthday anniversary. The presentation speech was made by Harry Conor for his associates in the company.

At the last moment the management of the Back Bay Opera sprung the announcement that there would be Thursday evening performances, fifteen in all. Those who had been disappointed on the regular nights were made happy.

There was a surprise for the friends of Rob Roy Benton, for so long on the "Post" in this city, when they learned that two of his daughters were with Havana at the Majestic. The girls were Beatrice Virginia and Elaine Gladys, and went on the stage just from school. They are now understudies for the Hello People girls, and are doing well in their positions.

Mrs. Henry Russell, wife of the director of the Back Bay Opera company, will be entertained by Mrs. Frederick G. Converse and Mrs. Nathaniel Walsh while she is here to attend the opening of the season. She comes here from Paris, especially for that purpose.

The Socialist members of Parliament who are in town on the way to Toronto for the convention, and all the leading labor men in town will be at the Park to-night to see A Gentleman from Mississippi.

William H. Crompton, the veteran actor, was buried from this city this week. The body was brought to Boston from New York for interment in Elks' Rest at Mount Hope. The services were held at the Elks' Building on Hayward Place, and more than 100 associates and friends were present. The ritual was read by the officers of Boston Lodge, conducted by George H. Johnson, Exalted Ruler, and a eulogy was pronounced by Daniel J. Kane, secretary of the lodge. The music was by Dr. F. X. Maloney and the Elks Quartette. Mr. Crompton's son, Lionel, and his son and daughter were the chief mourners. Delegations came from New London, New York, and the Theatrical Mechanics' Association.

There were two professional matinees in town this week. First, William Collier gave The Patriot at the Hollis for the benefit of the Actors' Fund, and the Three Twins invited every one later in the week to the Boston.

Robert Edeson is to be in Salem to-night for his engagement. After the performance he will come to town by auto to be entertained by Dr. Harry M. Haynes, his brother-in-law, at dinner.

JAY BENTON.

PITTSBURGH.

Maclyn Arbuckle in The Circus Man—The Motor Girl—News.

PITTSBURGH, Oct. 30.—Maclyn Arbuckle and his play, The Circus Man, are identical, inasmuch as this play without him would be indistinguishably tame, for he is the life of it, and, fortunately, is the dominant character, being on the stage nearly all the time during the five acts of the rural comedy. Fighting Hime Look is made a delightfully humorous and interesting character by Mr. Arbuckle and won the enthusiastic approval of large audiences all week at the Nixon. There was one strong situation in the play when, in the fourth act, Edison R. Miles as Squire Phin Look, Frank J. Currier as Judge Willard, and Mr. Arbuckle performed a dramatic piece of acting, which redounded to the credit of all of them. Esther Lyon was the only conspicuous woman in the cast and played her role of the Widow Snell in an animated and pleasing manner. Little Nemo is billed for the coming week, with Joseph Cawthorn, Harry Kelly, Harry Clay Blaney, and Master Gabriel at the head of the large aggregation presenting it. The Merry Widow and Faust to follow for the following two weeks.

The Alvin attracted large audiences by offering The Motor Girl, which proved to be a tuneful and entertaining musical comedy, containing some clever comedy work and pleasing musical numbers. Adele Ritchie played the title-role very acceptably. Elizabeth Brice possesses an excellent singing voice, which she revealed to the evident delight of her hearers, and the comedy of James F. Cook and John Lorens attested their abilities in clever fun provoking work. The chorus was large and attractive and the stage settings bright and showy. Next week, Blanche Ring in The Yankee Girl, with The Melting Pot, Lulu Glaser, and James T. Powers to follow.

The Two Orphans was the bill at the Duquesne and was quite well presented by the Harry Davis Stock company. The best work was done by Dennie Harris as Pierre Frochard, and stood out most prominently. Everett Butterfield as Picard and Adora Andrews as the blind orphan are worthy of mention. Sherlock Holmes will be presented the coming week, and the title role will be portrayed by Herschel Mayo, the new leading man.

The Lyceum had a fairly good company presenting The Virginian, headed by William L. Abbey in the leading role, and drew large audiences all week. The Witching Hour is announced for next week.

Money and the Woman was a thriller from first to last at Bijou's Empire, and fully met the requirements of those who like plays of its class. The Cowboy and the Thief is billed for its approaching week.

Ireland was the subject of Nox McCain's second lecture at Carnegie Music Hall on last Tuesday night.

Under the auspices of the Tuesday Musical Club Madame Gadski gave a recital at Carnegie Music Hall on last Thursday night.

Manager P. Nixon was in the city for several days this week and occupied a box in his theatrical playhouse the Nixon, on Tuesday night, viewing The Circus Man.

ALBERT S. I. HEWES.

COLUMBUS.

George Ebner Well Thought Of Here—Jungle Imps to Give an Entertainment.

J. E. Dodson in The House Next Door was the attraction at the Great Southern Oct. 27. A fair-sized house greeted him. W. H. Crane in Father and the Boys is underlined for 1, 2, although this is the second trip for this attraction, houses will no doubt be large.

Manager Charles W. Harper, of the High Street, booked in a live one in The Time, the Place and the Girl. George Ebner, a local boy, of whom we may feel proud, as Johnny Hicks, was great. Vivian Allen as the girl was pretty. Good business greeted every performance. Sal, the Circus Gal, for the last three days of the week of 25, with Vivian Prescot, pleased.

Emil Berla in three German operas attracted only fair-sized houses to the Colonial 25-27, doubtless due to the fact that the operas were sung and spoken in German. M. Berla's work is decidedly clever and artistic. The Witching Hour 28-30. Several good things are booked at this theatre within the next few weeks, including the premiere of The Air King, Walter Jones in Going Some 1-3.

The 14d Lifters and the Gay Masqueraders divide the week at the Gayety. Both had big business.

The Jungle Imps, a local social organization, this year under the management of popular Billy Carney, will give their annual minstrels on 3, 4, at the Southern Theatre.

Ray Dunham, a local hustler, is bringing Walter Damrosch and Isadore Duncan to Memorial Hall 29. Capacity business seems assured.

JOSEPH B. HAGUE.

SALT LAKE CITY.

The Cat and the Fiddle Drew Well—The Bungalow Now Devoted to Vaudeville.

Happy Valley, the lecture by Senator Robert L. Taylor, was the only offering of the week at the Salt Lake Theatre. A Gentleman from Mississippi Oct. 25-30.

The Colonial struck a good lead in The Cat and the Fiddle, which drew close to capacity houses entire week 17-23. Charles A. Sellon as the tramp and the dainty little Elmore Sisters were extremely popular. A Knight for a Day 25-30.

At the Grand Theatre Willard Mack and Blanche Douglas, supported by a good co., gave a very clever performance of The Heart of Maryland 17-23 to large and well pleased audiences. Count of Monte Cristo 25-30, in which Frederick F. Moore will play lead. Mr. Mack has been advised by his physician to retire for a rest.

The Bungalow offered the Arington Players in Brown from Missouri 17-23 to good business.

This is the last week of stock at the Bungalow. The Pantages people, who have long wished for a chance to put their vaudeville in Salt Lake, have at length secured this house and on the 28th will make their initial bow. Tory Cavallo will be retained in charge of the box office.

C. E. JOHNSON.

KANSAS CITY.

Charles King and Norma Brown Scored Heavily—Change of Policy at the Majestic.

Louise Gunning in Marcelle was the Shubert attraction Oct. 24-30 to large audiences. The play was rather above the standard of the usual musical comedy, bordering on light opera at times, and was exceedingly tuneful and replete with clean comedy. The star was not given as much of the limelight as might be desired, but was charmingly effective in her several vocal numbers, winning repeated applause. In a pretty little love scene with Henry Coote she showed herself to be a vivacious actress of more than ordinary ability. Jess Dandy was the big comedy hit, his impersonation of the German Baron rivaling his famous part in The Prince of Pilsen, and he kept the audience in a continual laugh. Charles King and Norma Brown scored heavily with their song, "Mary's Little Lamb," while Evan Baldwin, Burt Merket, Harold T. Morley, Florence Rother, and Lottie Medley pleased immensely in other principal parts. The Gay Musician 31-6.

Henrietta Crosman in Sham was the Willis Wood offering 24-27, playing to most satisfactory business. The role of Katherine Van Ripper offered her varied opportunities, which she made the most of. She was repeatedly applauded for her splendid performance. An excellent co., headed by Paul Dickey and including Albert Brown, Marguerite St. John, Emma Butler, Ines Plummer, Ida Waterman, Frank E. Jamison, and Edouard Durand, all found favor. The production was well staged. Marie Cahill 28-30. George M. Cohan 31-3. Commencement Days 4-6.

A Stubborn Cinderella opened to capacity audiences at the Grand 24. The play made a decided hit here last season and its return was welcome. Harry Stone, who has been playing in the Eastern co., was rushed out here to take the place of Homer Mason, who is ill in a hospital, and acquitted himself admirably. His was the leading comedy role and he won many laughs. Other principals were Lillian Rhoades, Grace Kennicott, Zella Call, Don MacMillan, Walter S. Howe, Charles Wilson, and George E. Romain. The production was prettily staged and costumed.

Divorcons was the Woodward Stock bill at the Auditorium 24-30, opening to the usual large audiences. Mary Hall was seen to advantage in the art of Cyprienne des Prunelles, giving the part the necessary emotional qualities and the lighter scenes with equal excellence. As the quarrelsome husband of a quarrelsome wife, William Desmond was all that could be desired, sharing honors with Miss White. Other members of the co. were well cast, while the production was properly staged and costumed. When Knighthood Was in Flower 31-6.

On Trial for His Life was the Gilliss offering 24-30, pleasing large audiences nightly. Lydia Powell, Musa Hale, and Clyde Franklin carried the principal parts to success. Some good comedy is dispersed by Charles Lake. The New McFadden's Flats 31-6.

The Cherry Blossoms held the boards at the Century 24-30, opening to the usual big business. The play was a breezy burlesque, with the usual entertaining specialty numbers, and was well received. The Ducklings 31-6.

The Dainty Duchess co. drew good crowds to the Majestic 24-30, who seemed well pleased with the entertainment offered. Fred Ireland, George Stevenson, James J. Lake, and Fannie Thatcher were the leading lights in the presentation of the burlesque, Rogue De La Mode.

The Gaiety, Kansas City's newest playhouse, is announced to open soon, although no actual date is set as yet. The attractions now playing the Majestic will be transferred to this house and the Majestic turned into a moving picture theatre. Thomas Hodgeman, manager of the Majestic, will assume control of the new theatre.

The Burton Holmes Travelogues, being delivered weekly at Convention Hall, are attracting good crowds and pleasing immensely. Japan was the subject 25, proving one of the most interesting of the several lectures given.

D. KEEDY CAMPBELL.

BUFFALO.

The Lyric Turned Business Away—A New Play at the Teck—Gossip.

Mary Mannering in A Man's World, a new play from the pen of Rachel Crothers, was the attraction at the Teck Oct. 21-23. Miss Mannering, Teresa Dale, and Charles Richman scored heavily, but the play was only fairly well received. The first two acts need to be rewritten.

William Crane in his last season's big success, Father and the Boys, had a very profitable week at the Star 25. Margaret Dale is again seen as his leading woman.

The Lion and the Mouse turned people away from the Lyric week 25. The co. is excellent and includes Oliver Dowd Byron, one of the best actors the American stage has ever had, and Edith Barker.

Sam Edward and Millicent Evans were seen in the two principal parts in The Blue Mouse at the Teck week 25. These two clever people are surrounded with a good co. and business was excellent.

Ray Raymond in Dare Devil Dan thrilled the patrons of the Academy week 26.

Teresa Dale, who has many friends in this city, was the recipient of much social attention during her stay here.

Nora Sullivan, the Irish nightingale, is to make a tour of America, opening late in January. Her tour is to be directed by one of our loyal managers.

P. T. O'CONNOR.

CLEVELAND.

Good Bills at All Houses—The Coliseum Opens Its Doors.

Trixie Friganza was the star of George Cohan's comedy, The American Idea, which went with a bang at the Euclid Avenue Opera House Oct. 25-30. The Merry Widow 1-6.

The Bridge made a distinct hit at the Colonial 25-30, and it was well portrayed by a fine co., headed by Guy Bates Post. George Arliss in Septimus 1-6.

Vaughan Glaser and his co. presented The Truth at Keith's Prospect 25-30. Dorothy Vernon of Haddon Hall 1-6.

A good co. presented The Right of Way at The Lyceum 25-30. Johnny and Emma Ray in King Casey 1-6.

The Girl from U. S. A. held the boards at the Cleveland Theatre 25-30. The Candy Kid 1-6.

The Coliseum will open 1-6 with a stock co., which will present melodrama under the direction of Henry Belmer. The Dancers of New York will be the initial bill.

WILLIAM CRASTON.

INDIANAPOLIS.

Sibyl Brennan Has a Pleasing Voice—Alice Nielson at the Caleb Mills Hall.

In Your Humble Servant Otis Skinner, as Lafayette Towers has one of the most lovable, sympathetic roles of his career, which he acted with skill and finish. His Lafe Towers was a rare delight that will be long remembered. Izetta Jewell played his ward, Margaret Druce, admirably. Those of the excellent co. deserving of especial praise are A. G. Andrews, Alfred Hudson, Jr., Edward Fleming, Charles Welles, Frank Bell, Jessie Cromette, and Isabel Richards. Mr. Tarkington is an Indianapolis man and therefore much interest centered in the production, as it was only the second successful play of the author seen here. The engagement at English's drew large delighted audiences throughout the week Oct. 18-23. Ben-Hur, seen here several times, returned 25-30. Paid in Full 1-3. Grace Van Studdiford in The Golden Butterfly 4-6.

Heartsease, the offering of the Forepaugh Stock co. at the Majestic 25-30, was well staged and acted. George Arving as Eric Temple gave a convincing, forceful performances that pleased. Lucille Spinney was good as Margaret Neville. Ainsworth Arnold supplied the comedy as Captain O'Hara, and Harry Preston Coffin handled the role of Pomfret with credit. Notre Dame 1-6.

In Panama, with George Guhl and Gus Adams in Rogers Brothers' former roles, Philip Leigh, Frank Holmes, H. S. Brummel, Sibyl Brennan, Enita Julius, Kitty Reiter and others, was given a creditable presentation that pleased at the Park 21-23. Adams and Guhl succeeded in getting about all the fun to be had out of the characters of A. Gustave Windt and Hugo Kaiser and were well received. Sibyl Brennan, an Indianapolis girl, was especially pleasing in the leading role of Rose Gay, and her voice, which is sweet and strong, is much above the average. The same can be said of the pleasing baritone of Mr. Brummel. At the first performance, matinee 21, the curtain was rung up an hour late, as the co. had missed a train at Elkhart, Ind., on its jump from Grand Rapids, Mich., here. The Road to Yesterday, with Marion Lord, Warren Kerrigan, Florence Radinoff and others, was well presented at the same house 25-27. Bert A. Williams in Mr. Load of Coal 28-30.

On Nov. 22 The Air King, with John Slavin and May de Sousa in the leading roles, will be given its premiere production at English's.

A capacity audience, with about a hundred seated on the platform and many people standing, greeted Alice Nielson, a great favorite here, who opened the fifth season of concerts by the People's Concert Association at Caleb Mills Hall 25. The programme was made up of five groups of songs and two arias, besides a piano solo by E. Romayne Simmons, who also played Miss Nielson's accompaniments. Miss Nielson's rich and beautiful voice was heard to excellent advantage and her reception was flattering in the extreme. The second concert will be given by Jascha Bron, violinist, and Cecil Fanning, baritone, Dec. 6.

Mr. and Mrs. Walter L. Milliken entertained a small co. of friends afternoon 21 in honor of Otis Skinner and Mrs. Skinner, who was here with her husband for a part of the week. Mr. and Mrs. Skinner are Summer neighbors of Mr. and Mrs. Milliken at Hyannisport, Mass.

PEARL KIRKWOOD.

SEATTLE.

Eddie Foy Entertained Good-Sized Audiences at the Alhambra—Exposition Figures.

At the Moore the attraction was Blanche Bates in The Fighting Hope Oct. 18-23, presented by a capable co. before medium and large houses. The Seattle Symphony Orchestra Society will give its first concert 24. Billie Burke in Love Watches 25-30.

Eddie Foy in Mr. Hamlet of Broadway 17-23 amused and entertained audiences averaging good business at the Alhambra. Belle of Gold as Molly Brown showed her ability to the best advantage. Mr. Foy kept the audience in a ripple of laughter. George Fawcett in The Great John Ganton 24-30.

At the Grand, In Old Kentucky 17-23, to medium and large audiences. John E. Young in Le 24-30.

The Confessions of a Wife 17-23 at the Seattle presented in an effective manner before large audiences. Neva West as the wife faithfully portrayed the part. Claire Sinclair, Eva Earle French, Daisy Vernon, Orral Humphreys, True Boardman, Edward Kellie and others contributed to the success of the performances. The play was presented under the direction of R. E. French. A Marked Woman 24-30.

At the Lois the attraction was The Crisis 17-23, which was presented in a realistic manner before audiences averaging good business. Del S. Lawrence as leading man showed his skill and ability to good advantage. Jane Kelton as leading woman gave a faithful delineation. Carl Stockdale as Elliphalet Hoppers was convincing, and the other members of the cast rendered good support. Same co. in Pierre of the Plains 24-30.

The Alaska-Yukon-Pacific Exposition closed 16, on which occasion the attendance was about 61,000. The total attendance from the date of opening, June 1, slightly exceeded 3,740,000, or a daily average attendance of about 27,000. The fair has been a success beyond the most sanguine expectations.

BENJAMIN F. MESSERVEY.

DENVER.

Grand Opera Won Favor at the Broadway—Shubert Attractions at the Auditorium.

The International Grand Opera co. won great favor at the Broadway Oct. 18-23 in an excellent repertoire. Madame Morelli, Signors Bari, Zara, Giuliani, Oteri, and Vinluccia were the principals. The Soul Kiss 25-30. A Stubborn Cinderella 1-6.

The Man of the Hour played to good business at the Tabor, though the co. was only fair. The Royal Chef 24-30. The Cat and the Fiddle 31-6.

Side Tracked is drawing well at the Curtis. It is well presented by the Van Dyke players.

Robert Slack, Denver's impressario, will inaugurate his concert season 28 at the Auditorium by presenting Signor Scotti and Alice Nellson. On the following night, at the Auditorium, The Queen's Lace Handkerchief will be given by the Denver Opera co., under the direction of Victor Neuhaus. This co., composed of local people, was heard in rehearsal by John Philip Sousa during his recent visit here and highly praised.

On Nov. 1 the Auditorium opened a season of nineteen weeks of Shubert attractions. An excellent list of plays and players is announced. There will be keen rivalry between the Auditorium and the Broadway, which is also advertising a fine list of attractions, so the theatregoers have much pleasure in anticipation.

MARY ALKIRE BELL.

THE PHILADELPHIA THEATRES

The Belle of Brittany Scores—Frank Daniels at His Funniest—Clerical Commendation for Mr. Mantell—Around About the Playhouses.

PHILADELPHIA, Oct. 30.—The only thing new, theatrically, we have had this week has been Frank Daniels at the Adelphi, in The Belle of Brittany, a musical comedy, by Leedham Bantock and P. J. Barrow, with music by Howard Talbot and Marie Horne. After it has become more Americanized and some of the lines with a double meaning eliminated, it will no doubt prove a big hit. In fact, in its present shape it scores, but there is still room for improvement. Daniels alone could probably carry it through the season profitably, but it will certainly meet with a much more hearty reception with a few "eliminations," and a hint to Daniels is about all the criticism is needed. The Belle of Brittany, barring the objections named, is a charming melodious entertainment, prettily colored and picturesque and dainty in its general tone. The music is delightful, catchy and tuneful; the chorus and settings and costumes are all that could be desired, while the principals in the cast are most satisfactory. Then there is Frank Daniels. As the Marquis De St. Gautier, an impecunious fellow, who prefers a lady's maid to a valet, and who has a son whom he wishes to marry to an heiress to save the family chateau, he has a part that fits him like a glove. Any one who has seen Daniels can readily imagine just what that means. Briefly, it means that as the old Marquis he is at his best, and that means, in turn, thorough enjoyment the whole time he is upon the stage. His supporting company is excellent. Winnie O'Connor, who makes her first American appearance with Mr. Daniels' company, creates a pleasant impression in a part that is inadequate in material, although she has one very catching song, "Daffodil Time." Elsa Ryan is a vivacious maid of the Marquis, and Frances Kennedy, who was the weepy woman in The Three Twins, appears in the character of the miller's wife to good advantage. As the son of the Marquis, Frank Bushworth is good in voice, but too mindful of his audience and the fact that he is singing and acting. Daisy Dumont, who is the ward, has a most pleasing song in "Little Country Mice." Others in the cast include George M. Graham, Edward Garvie, and Hazzard Short. The Belle of Brittany remains another week at the Adelphi.

The Adelphi is the only leading theatre that has any "hold-over" for next week, Blanche Ring having ended her engagement in The Yankee Girl at the Lyric, Francis Wilson in The Bachelor's Baby at the Broad, Mr. Mantell at the Chestnut Street Opera House, Genee in The Silver Star at the Forrest, McIntyre and Heath in In Hayti at the Garrick, and The Newlyweds and Their Baby at the Walnut, on Saturday night. Next week the new attractions will be Hattie Williams in Detective Sparkes at the Garrick, The Right of Way at the Walnut, The Jolly Bachelors at the Lyric, G. P. Huntley in Kitty Grey at the Chestnut Street Opera House, Queen of the Moulin Rouge at the Forrest, and Maude Adams in What Every Woman Knows at the Broad.

Attendance at the local theatres the past week has only been fair, owing to the fact that most of the attractions were "hold-overs." Genee filled the Forrest nightly. The Yankee Girl did a fair business at the Lyric. The Bachelor's Baby at the Broad did poorly. Mantell at the Chestnut Street Opera House drew a larger attendance than he did during the first week of his engagement. McIntyre and Heath at the Garrick did a satisfactory business, as did The Newlyweds and Their Baby at the Walnut.

The Orpheum Players at the Chestnut Street Theatre played to capacity all week, their production of Via Wireless proving to be a great hit. The full strength of the company was used in presenting this interesting melodrama. It is to be regretted that Frederic Thompson found it necessary to cut the gun-forging scene from Via Wireless. This scene was one of the big hits of the original production, and many who went to see the Orpheum Players in this melodrama were disappointed at the omission. The excellent work of Joseph Kaufman, who enacts the part of James Harling, the wireless operator, roused the house to a pitch of enthusiasm that has rarely been witnessed in this city. The ovation accorded Mr. Kaufman, who was specially engaged for the week only, was one of the most remarkable witnessed for a long time. George D. Parker, as Bradley, of the Secret Service, did some of the most effective work that he has done since becoming a member of the Orpheum Players. William Ingersoll, as a lovable hero, with inventive brain and quick wit, made the most out of the lines of Lieutenant Sommers. Marian Barney made a gracious heroine in the role of Frances Durant. Leah Winslow contributed greatly to the comedy side of the play, and was given excellent assistance by Edwin Middleton. The remainder of the cast, which included Sidney Mather, Peter Lang, Helen Reimer, and Carson Davenport, was effective. This week, The Professor's Love Story.

It is to be regretted that Robert B. Mantell, in his classic productions, has not met with more profitable success during his two weeks' engagement in this city. His productions have been of a character to show that Mr. Mantell stands foremost among American interpreters of Shakespeare's plays and plays of a like character. While his audiences have not been commensurate with the high quality of his performances, they have nevertheless been of the most intelligent and classical theatregoers in the city. Probably one of the biggest free advertisements Mr. Mantell ever received came last Sunday from the pulpit of St. John's Episcopal Church, when the Rev. George C. Richmond said: "Last night I saw Mr. Mantell give his superb production of Othello. It always gives me a prophetic inspiration to sit before the masterful acting of the world's greatest masterpieces in the realm of the drama. After the silly silliness which marks a good deal of our yearly stage production it is a distinct relief to have enter our city such a great actor as Mr. Mantell. It would do all our clergy good this week to make it a point to witness at least one of these magnificent performances." Press agent stunts are not in it with the above. The remarks quoted were part of Mr. Richmond's sermon last Sunday on "The New Feeling Toward the Modern Theatre." He admitted there are things about the theatre he doesn't like, and was glad to know "our best actors admit them to be worthy of dislike." He thought there was too much "money talk" among actors, making it appear that the actor, as a rule, is merely commercial and materialistic in his conceptions of the objects of his profession. Mr. Richmond is also of the opinion that "one dollar should be the highest price for any seat in any theatre," and that Bud's fault with the actor's extravagances and his failure to attend church service, "even in the Episcopal Church, where they all know the clergy are on their side, so far as theatregoing is concerned."

An unfortunate error crept into my letter of Oct. 25. I do not know whether it was through my own carelessness or that of the proofreader. At any rate I must regard myself as responsible, so hasten to apologize to Francis Wilson and The Bachelor's Baby company for the unintentional mistake. My reference had it that "The Bachelor Baby is a play that ought *not* to be seen except by those who are looking for girls in tights," etc. That one little word "not" changed the whole of the meaning I wanted to convey, as the remainder of my comment shows. But the error is there and I trust Mr. Wilson and his company will overlook it.

One of the best performances of Mrs. Wiggs of the Cabbage Patch that has been seen here since the play was originally produced, with Madge Carr Cook in the leading role, was the production last week at the Grand Opera House. The theatre was crowded nightly. The company interpreting this beautiful drama is excellent, individually and collectively. It is staged in a most attractive manner. Next week, Uncle Dave Holcomb.

A member of The Newlyweds and Their Baby company, which ends its engagement at the Walnut to-night, is George P. Murphy, a Philadelphia boy. He used to sell newspapers on the streets here, and several years ago attracted the attention of a theatrical manager by his glib speech and the smooth manner in which he disposed of his "wuxtras." Later on he became a member of the old stock company that played at the Trocadero. Murphy's career will be well worth following. He is a "comer." Put a pin in that prediction.

That music has an unmistakable firm hold upon Philadelphians was demonstrated Thursday, when the Academy of Music was crowded to hear Madame Schumann-Heink. She was at her best, scoring a triumph that may regarded as remarkable, even in these days of musical surprises. It was Madame Schumann-Heink's first appearance here this season, and her greeting proved that she has indeed reached the ultima thule of the singer.

Grace George comes to the Broad on Dec. 6 in A Woman's Way.

The Builder of Bridges, with Kyrle Bellow in the leading role, is booked for the Broad the latter part of November.

The Garrick will offer The Young Turk, the new musical comedy, by Max and Aaron Hoffman, on Nov. 15. Max Rogers assumes the leading role.

The Girl from Rector's, owing to its success here, will play a return engagement at the Walnut, following The Right of Way.

The Grand Opera House has opened another downtown ticket office at the Continental Hotel.

A Gentleman from Mississippi is one of the early bookings at the Walnut.

The first of a series of ten popular concerts was given last Wednesday evening at the Academy of Music by the Philadelphia Orchestra before a large audience. Artistically, the performance was most successful, the programme having been carefully selected.

JAMES D. SLADE.

PORTLAND, ORE.

Victor Morley's Good Work Recorded—Donald Bowles Made His Farewell Bow at the Baker.

The musical comedy The Three Twins opened at the Bungalow Oct. 17 to capacity, and played to fine business all week. It was one of the best productions of its kind that has ever been in this city. In the character role of Tom, Victor Morley was good. He does not portray the character—he is Tom. Besides the pivotal role of Mr. Morley, the best character work was that of Harry Hanlon as the general. Bessie Clifford as Molly Summers won a large share of plaudits. Her "Yama Yama" song was decided the big hit. Her dancing is far above the usual standard. The rest of the cast did excellent work and the musical numbers were tuneful and catchy. Chauncey Olcott in Ragged Robin 24.

Edward Peples' beautiful play, The Prince Chap, was the vehicle in which Donald Bowles made his farewell to drama at the Baker the week of 17, playing to good business. Mr. Bowles in the title role added another success to his already enviable record here. One might almost fancy that the play was written for and around him. He made the role a human, lovable prince of a chap who held our interest and gained our plaudits. William Dills, another Portland favorite, gave an excellent delineation of Marcus Runion. His droll, dry humor, for which he is particularly well known was irresistible. In the comedy of the play he was ably assisted by Nell Franzen in the role of Puckers. The rest of the cast did work pleasing to all. Manager George L. Baker donated the receipts for the performance of the 18 for the benefit of Mr. and Mrs. William Gleason, former members of the Baker Stock co. In Old Kentucky 24.

William Gleason, for years a member of Baker Stock co., died 19 at Oakland, Cal., after a long illness. He is mourned by a host of friends on the coast.

The Great John Ganton was the Shubert attraction opening the new Portland 18. An appreciable interpretation was given by a capable co. George Fawcett as the great John Ganton was remarkably cast. He gave the role of the big, hard-headed industrial giant an interpretation that must be classed as a masterpiece of its kind. The support was adequate. As guests of the occasion a number of the State and city officials were present. Eddie Foy opened 24.

When Her Soul Speaks, a play similar in plot to Zira, was the offering by the Athon Stock co. at the Lyric week 17. This was a high class dramatic production and honors were evenly divided between Will D. Howard as David Dangerfield and Priscilla Knowles in the role of Ruth Rathburn. Hello, Bill, 24.

JOHN F. LOGAN.

SAN FRANCISCO.

The Ringmaster Pleased Valencia Patrons—Notes of More Than Local Interest.

San Francisco has been ablaze with excitement on account of the celebration of Portola during week ending Oct. 24. The celebration is to signalize the discovery of San Francisco Bay by a Spanish navigator named Portola. San Francisco has at least a quarter of a million strangers on pleasure bent, most of whom must have visited the theatres from the enormous receipts of the playhouses.

At the Van Ness The Third Degree will remain until 31. The theme of the play is borrowed from the Spanish Inquisitor. Fernanda Eilsen is given the role of the heroine, Annie Geffries, and she received much praise for her portrayal. Paul Everton played the part of a great lawyer, and the other characters were taken by Alfred Moore, Francis Bonn, E. A. Eberle, Thomas L. Coleman, Abner Symmons, Henry Forseman, and Ralph Ramsey, and Margaret Drew.

The Alcazar is crowding the house with The Rose of the Rancho, and it is now in its second and final week ending 24. Bessie Barriscale, Howard Hickman, Adele Belgarde, and Will R. Walling sustain the leading characters. Extra matinees were given on Wednesday and Thursday afternoons. Becky Sharp will be the next production.

The Princess is playing to S. R. O., Kolb and Dill being the stars in Dream City.

The Valencia has an interesting play in The Ringmaster 17-24, a drama of intrigue and graft on Wall Street, H. S. Northrup, who is well known in San Francisco, and seen here last in The Girls, has the leading characters, assisting him are Frederick Montague, F. A. Yalvington, Alice Weeks, Harvey D. Crossman, John Watts, Francis Learnard, Rosamen Carpentiere, Clara Collman, and Anna Lee. The bill to follow will be Eddie Foy in Mr. Hamlet of Broadway. Eddie Foy received his early training in San Francisco, and we well remember him as a proficient song and dance artist.

The Garrick had A Honeymoon Trail, presented by a very capable co. week ending 24. This musical comedy had a number of catchy songs. Bert Baker took the lead as Dennis Mason and Louis Kelso as Tommy Perkins made a very interesting traveling salesman. Carl George as the German, and Mabel Melvine assisted in making the play a success. The Time, the Place and the Girl is advertised as the next production at this house.

Will Greenbaum as the local impresario has secured the Novelty Theatre for musical attractions to be offered this Winter. John Philip Sousa will be one of the musical numbers to be seen here in the near future.

On Nov. 3 at the Lyric Hall Albert Rosenthal, a nephew of Toby Rosenthal, the great painter, will give a concert. He received his musical education in Europe, and besides being a great violoncellist, he is known as a composer. He was born in San Francisco. He will be assisted by Albert Elkus, a nephew of M. H. de Young, the owner of the San Francisco "Chronicle." Mr. Elkus is an excellent pianist and a promising young composer.

The Minetti Spring Quartette is billed for future concerts in San Francisco and along the Coast.

On 16 at the Greek Theatre in Berkeley the students produced The Shoemaker's Holiday before a large college audience. It is an Elizabethan comedy.

The Sons of Mattathias, the historical drama, was performed 20 at the Novelty by 75 Maccabee amateurs for the benefit of the sick and distress funds of that Order.

Fred Belasco will be in New York in the early part of November for the purpose of securing new plays and players.

A. T. BARNETT.

MILWAUKEE.

Robert O'Connor Did Not Disappoint His Admirers—An Old Favorite at the Bijou.

Three Weeks opened at the Alhambra Oct. 24 and the first performances were witnessed by capacity houses. Jeanne Towler headed the co. and her leading man, Robert E. O'Connor, a Milwaukee boy, received his start in the local stock co. Mr. O'Connor played his part in a refreshing and artistic manner that was a great revelation to his Milwaukee admirers. He gave the part the enthusiastic youthful touch required. Alfred Clark as the King made the most of his opportunities, and James Horan in the servant part was good. The other members were satisfactory and the play was mounted in a handsome manner. Lew Dockstader and his minstrels 31-5.

The old favorite Sis Hopkins opened a week's engagement at the Bijou 24, pleasing large houses. Rose Melville in the leading part continued her pleasing and successful impersonation. Chief among her support was Claude Norrie, a Milwaukee man, who was connected with several of the stock cos. here, and his work in a semi-villainous part was very pleasing. Mr. Norrie plays the part in a quiet and effective manner and easily excels former presentations of the same part. The other members are well up in their parts and give creditable performances, and the mounting of the piece is in keeping with its atmosphere. Checkers 31.

The first performance of St. Elmo by the Friend Players at the Shubert took place 25 and was witnessed by a large audience. The stock players are making a record for themselves in this play. Lowell Sherman in the leading part was excellent and received the hearty appreciation of the audience. Fanny Harts did not have much of a part, but played in a convincing manner and made the most of every opportunity. Jessie Pringle did good work. Hugh Cameron, John Stinting, Carl Robbins, Lottie Briscoe, and Cora Witherspoon were well cast. Carmen 1-3.

Henry E. Dixey in the comedy Mary Jane's Pa at the Davidson opened 24 to good business. The play gives great opportunities for Mr. Dixey and was heartily appreciated. Commencing 31, for four nights, Coban and Harris Minstrels, with George Evans.

The local concert season opened at the West Side Turn Hall matinee 31 by Bach's Orchestra. The auditorium was completely filled and the concert was well received.

The German Stock co. at the Pabst presented the drama Revolutionshochzeit 24 and pleased a large audience. The same co. appeared in a comedy, Der Arzt am Scheidewege, 27.

The series of Burton Holes travelogues continued at the Pabst 26 and large audiences were in attendance, the subject being Sicily.

The benefit concert for the Wisconsin Humane Society took place at the Auditorium 28 and attracted an immense audience, the various selections by Geraldine Farrar and Olga Samaroff being well rendered.

Weber and Rush's Bon Tons are at the Gayety, commencing 24.

Town Talk, augmented by Zbyesko, the champion wrestler of Europe is at the New Star and opened 24 to good business.

A. L. ROBINSON.

SPOKANE.

Notes of the B. P. O. E.'s Annual Entertainment—Grace Hazard Well Received.

Spokane Lodge, No. 228, B. P. O. E., played to standing room at its annual minstrel show in the Auditorium 21, 22, under the direction of Miller and Draper. Rev. Dr. William J. Hindley, pastor of Pilgrim Congregational Church, was interlocutor, the end men being Frank Shaw, "Bill" Brown, "Tabby" Baxter and Clint Draper, bones; W. H. Appleton, Gordon Johnson, Claire Cater and Jack Close, tambos. The balladists were H. W. Newton, D. G. Black, Arthur Pease, Charles Eaton, Will Clark, Jake Hill and J. A. Bate. The Elks' Quartette, Will Clark, George W. M. Chant, Jake Hill and Charles Eaton, a chorus of eighteen voices, directed by Professor N. A. Kranis, and the Auditorium orchestra, M. Rachman director, also assisted. On the programme were Daniel Edson, Miller and Draper, Gilson and Tolon (Mr. and Mrs. W. D. Gilson) and William Hart. The after-piece was Hulda Hawkins' Ball, in which the co. joined. A parade preceded the performances. Dustin Farnum, supported by May Buckley and co., including Maud Hosford and Donald Gallagher, added to his list of admirers in Cameo Kirby Oct. 17-19. Madame Jeanne Jomelli, soprano, opened the season for the Wagner Club of Spokane, at a concert 20. She was assisted by Magdalene Worden, pianiste and accompaniste, and Marie Nichols, violiniste. Capacity. Victor Moore in The Talk of New York 24-26. Blanche Bates in The Fighting Hope 27-3. King Dodo 4-6. Billie Burke in Love Watches 8. Henry E. Dixey 28-30. Max Figman and The Yankee Prince and George M. Cohan and family Christmas week.

Grace Hazard, assisted by William Naughton and Robert Lett and a lively chorus, was well received at the Spokane in The Parisian Model 17-23. Emma Bunting in Lena Rivers 24-31. In Wyoming 31-5. Forty-Five Minutes from Broadway 7-12. The Girl at the Helm 14-19. The Honeymoon Trail 21-26. Primrose Minstrels.

Spokane Lodge, T. M. A., entertained visiting players at the five local houses at a reception and midnight supper, in its new hall in the Pantage's Theatre Building 22-3. Henry Hollinger, president, and Walter De Lion and George Moore composed the entertainment committee, and the affair was a big success.

The Shubert Theatre Co. has taken out a permit for its $200,000 house. The building is to be 84 by 142 feet and seven stories in height. The upper floors will be used for hotel purposes. Construction work will begin early in November.

Spokane Choral Society is rehearsing Minnehaha's Death, to be presented the coming Winter. Efforts are being made to secure W. H. Barnes, of Atlanta, Ga., as permanent director of the organization, which has two hundred active members.

Dan L. Weaver has returned from Chicago, where he inspected the new Cort Theatre. He has an interest in the new theatre, which is named after John Cort, head of the Northwestern syndica e.

Enrico Tassetti, trombonist, is a recent addition to the Symphony Orchestra. He is a pupil of Rosini.

W. S. McCREA.

MINNEAPOLIS.

Helen Ware Approved by Press and Public—Checkers at the Bijou.

The first notable event of the local dramatic season was the week's engagement of the original co. presenting The Third Degree at the Metropolitan Oct. 24-30. Helen Ware's marvelous work won praise from press and public, and the remainder of the co., including James Seeley and Malcolm Duncan, furnished excellent support. A revised version of The Alaskan, with Richard Carroll and Gus Weinburg, is promised to follow.

Although The Witching Hour has been seen here before, the fact that John Mason was playing the leading role drew unusual crowds to the Lyric, where a finely balanced performance was given. Russ Whytal and Amelia Gardner shared honors with the star, and excellent support was given by Edward See and others. Three Weeks follows.

With the production kept up to its original standard, Checkers came to the Bijou and proved an immense bargain at popular prices. James Gleason is the new Checkers and he succeeds well in the role so long identified with Hans Robert. Daniel Jarrett, Jr., does well as Arthur Kendall, and many of the other players have been identified with their roles for several seasons. Special mention must be made of Florence Heston, the best Pert of a long line of players. She has youth and beauty and makes a charming, ingenuous heroine, and her work is filled with much future promise. Just as the Sun Went Down follows.

An exceptionally good production of Pudd'nhead Wilson was the Princess offering by the Neill co. James Neill was the hero and Edythe Chapman the Roxy. W. H. Tooker scored heavily as Sheriff Blake, and Arthur Jarrett and Wilson Hummell did exceedingly well as Chambers and Tom Driscoll. Julia Walcott made her customary hit, and other roles were well done by Edith Luckett, Margherita Sargent, Joyce Allen, Charles Lindholm, Stuart Bebbe, Robert Morris, Joseph Creaghan, James Carmican, Louis La Valle, Alfred Cooper, and David Marlowe.

CARLTON W. MILES.

TORONTO.

Septimus, Presented for the First Time, Meets Approval of the Royal Alexandria's Patrons.

Toronto was highly favored last week, when Harrison Grey Fiske presented at the Royal Alexandria, for the first time on any stage in America, his latest success, Septimus, starring George Arliss. It is an undisputed fact that a Toronto audience is most critical and often hard to please. In view of this the sincere reception tendered to Septimus clearly indicated that in this city at least the public greatly appreciated Mr. Fiske's careful efforts. A man's unselfish sacrifice to save a woman from distress, interwoven with a pretty romance ending in victory for Cupid, briefly indicates the trend of the play. George Arliss as Septimus played the part as only an artist of quality could, portraying at all times the absent-minded, dreamy and unique inventor, while an occasional flash of humor prevented the part becoming too serious. Emily Stevens as Emmy Oldriede played her role with a grace and delicacy that won for her unanimous admiration. Dorothy Rossmore as Zora Middlemist and Henry Wenman as Chem Sypher gave capable support and were well received. Undoubtedly the play has proven itself a great success.

E. CHESTER IRONSIDE.

AROUND VARIOUS CIRCUITS

Reports Regarding Business—Big Attractions Money Makers—Smaller Ones Closing.

Business continues about the same. J. J. Coleman's views, printed below, are interesting. New attractions are opening and others are changing their routes.

Aarons' Associated Theatres.

The Buster Brown Amusement Company is arranging a tour through New York and Pennsylvania for the Buster Brown company.

The Troubles of Cupid, a musical comedy, with cast of twenty five people, opens the last of November in either New York State or Pennsylvania. It will play the larger one nighters.

Joe Walker's company will reopen at Watertown Nov. 2.

Clayton H. Yale is arranging time for The Devil's Auction for December and January.

The Burglar, Texas, and A Knight for a Day have cancelled their time on this circuit.

The Tom Foreher company has closed and will reorganize. It will open its tour later in the season.

The Call of the Wild is drawing good houses and giving excellent satisfaction, managers report.

The reports from managers on Beverly are excellent, and it is playing to capacity everywhere. The New Minister and The Suwanee River are both reported as good attractions, and playing to equally fair business.

The good attractions are drawing as well as ever. One of the best is The Three Twins, which played to over $800 at Owego Oct. 26 and broke at Waverly N. Y., Oct. 25.

Parts of the Circus is still drawing good houses.

C. A. Burt's Southern Circuit, Inc.

The new theatre at Scotland Neck, N. C., R. L. Medry, manager, has been added to this circuit.

The Harry Shannon Amusement Company is arranging a route for The Banker's Child, to play Southern territory.

Texas Ritters is reported as doing good business all over this circuit.

J. B. Wright, manager of The Heart of an Indian, is booking that new production over Southern time.

J. B. Fulp, manager of Thespian Hall at Winston-Salem, N. C., has placed his bookings with this office.

Several Thanksgiving dates in the best towns are still unalled, of the two hundred theatres on the circuit about seventy five have been taken.

The attractions for the National Soldiers' Home in Tennessee will be booked through this office, averaging two a month. Captain Kyle of the Home says the members of the Home prefer musical attractions, as they always cheer them on.

Jessie L. Tempest will star in Lady Audley's Secret, supported by a strong cast. The production will be newly equipped and play Southern territory, opening at Newark, Del., Nov. 20.

J. A. Coburn, of Coburn's Minstrels, reports at length that business was first-class at Jacksonville, Ala., but Tryon, Ga., was his great surprise. Though upon entering the town all that was visible was a railroad station and mill, he played to a packed house. He reasoned that they must have come up out of the ground. The house seats one thousand people and the S. R. O. was out.

J. J. Coleman's Circuit.

Business over this circuit has been very heavy with The Travelling Salesman, Al. G. Fields, and The Soul Kiss. The other well-known attractions have done fairly well, but with the small companies business has been from fair to bad. Money seems plentiful enough, as commercial business is steadily improving, but the theatrical business stands where it did last season. There is every reason to believe that business will improve as the weather settles. We can only predict from commercial reports, and they are flattering. Money seems easy. There is plenty of work for those willing to work, so why shouldn't the theatre business pick up?

Cohan and Harris have cancelled the fifty miles from Boston route in Mississippi and Louisiana. It is said this company will close Jan. 1.

J. Bernhardt has secured the lease of a new opera house in Dumas, Ark., a flourishing little town on the St. Louis and Iron Mountain Railway, between Pine Bluff and Monroe, and has placed the booking with this office.

Woods Sisters' Company, under management of Otto Krause, is doing satisfactory business through Missouri and Arkansas, and giving good satisfaction.

W. J. Davis is manager of the Opera House at Malden, Missouri, and has placed the New York bookings with this Circuit.

Scott Brothers continue to manage the Auditorium, Dyersburg, Tennessee, and have placed the New York bookings in the hands of the Exchange.

Wooten and Company have bought the Brame Theatre Block in Wilmot, Ark., and will personally manage the theatre and accept all the bookings made by A. F. Brame, retired.

W. F. Gaskell has booked his House of a Thousand Candles through Missouri, Arkansas and Louisiana for December and the early part of January. He reports excellent business so far this season, and that the attraction is giving best of satisfaction.

W. F. Connor has assumed management of the Top of the World, and has revised the Southern route.

In Natchez, Mississippi, Al. G. Field's Greater Minstrel, greater than ever, drew the greatest house of the season.

Tim Murphy, in Mr. Bob, has been playing to delighted and large audiences in Louisiana the past week.

NEW ORLEANS.

Season Opens at the French Opera House—Miss Spooner as Popular as Ever.

The 1909-1910 season of grand opera opened at the French Opera House Oct. 26, with Jules Lapitin's French Opera co. presenting La Juive to a crowded and enthusiastic audience. The co. is here for a period of four months. Mr. Escalais, the forte tenor, was the Eleazar, and brought to the role the necessary attributes, singing his way immediately into the hearts of his hearers. M. Nuibo, the light tenor, made a distinct hit, and M. Huberty as the Cardinal displayed a deep bassos voice, rich, sonorous and sympathetic as well as an imposing figure. Madame Heinz Demedy, in the title role, made an excellent impression. Madame Cahusac, the lyric soprano as Eudoxie showed to advantage and her birdlike voice, dramatic ability and personality left nothing to be desired. The minor roles were well cared for, the stage settings satisfactory, and the chorus and orchestra, under the baton of M. Sartanac, responded with discipline and harmony. Mlle. Rachel Fabien, premiere danseuse, executed a pas seul delightfully and to much applause. There is no doubt that the co. will make good, and the management richly deserves it. Lakme, 28; Les Huguenots, 30; Lakme, Sunday matinee, 31; Faust, Sunday night, 31.

The Foley Mar Stock co. at Blaney's Lyric presented The Girl and the Detective 24-30. This role gave Miss Spooner an opportunity to show what she could do as a soubrette, and she very filled the bill. Frank H. La Rue always quality was seen in a congenial part and Arthur Rivers did the heavy role in his accustomed high class manner. The Lost Trail 31-6.

Al. G. Field's Minstrels held the boards at the Crescent 24-30 and met with their usual cordial reception. Field is as funny as ever and his support capable and entertaining. The Man of the Hour 31-6.

David Warfield in The Music Master opened an engagement at the Tulane 25, and played to crowded houses during the week. The support to Mr. Warfield rings Nethersole in repertory 31-6.

J. M. QUINDERE.

CINCINNATI.

There Are My People Meets with Favor—Otis Skinner—Gossip.

Cincinnati, Oct. 30.—Local critics were unanimous of the opinion that There Are My People, which had practically its first presentation at the Lyric this week, contains the elements of a great play, but that it stands as it is in need of revision. The author, Edwin Milton Royle, was in the city all week and superintended the rehearsals. The play for the week in Lyric will have John Mason in The Witching Hour.

Otis Skinner is announced for the Grand the week following, appearing in Kerr's Repertoire of plays that he intends to keep in his Monday Morning Servant of plays that he intends to keep in his Monday Morning Servant of plays that he intends to keep in his Monday Morning Servant

THE MOTION PICTURE FIELD

LICENSED REVIEWS

A WEEK OF STRONG PICTURES WITH BUT FEW TO SERIOUSLY CHITICISE.

Biograph's "In the Watches of the Night" the Leading Dramatic Subject—Selig's "Briton and Boer," a Great War Picture—Edison's "The Lie," Strongly Dramatic—Essanay's "Maud Muller," a Beautifully Poetic Production—Vitagraph's Two Comedies of Charming Interest—Kalem's War Picture an Excellent One.

Last week saw the release of another group of very strong film subjects in the Licensed field, ranging from effective drama to charming comedy, and from thrilling war stories to remarkable travel scenes. The biggest production was Selig's picture of the Boer War. Essanay's "Maud Muller" is an admirable interpretation of a poetic masterpiece. Vitagraph's two comedies, The Two Mr. Whites and He Fell in Love With His Wife are models of clever comedy. The Kalem war picture, The Girl Scout, is of strong interest, and Pathe's The Gambler is a fine piece of dramatic work. Buffalo Racing in Madoera, also by Pathe, is a notable travel subject, and Biograph's Lines of White on a Sullen Sea is deeply affecting. But probably the most strikingly powerful film in a dramatic sense is Biograph's In the Watches of the Night. Other subjects worthy of note are Lubin's A Buried Secret, Melies' Cinderella Up to Date, Pathe's Behind the Scenes, and Selig's Senorita. The subjects released Oct. 30 are not included in this installment of reviews, but will be covered in the next issue of THE MIRROR.

Briton and Boer (Selig, Oct. 25).—The large number of soldiers employed in making this picture, and the realistic battle scenes, make it a most notable production, and one that will command wide attention. The country selected for the operations strikes us as peculiarly appropriate for the purpose, and the fact that much of the military action takes place on side hills has permitted good photographic results in showing extensive movements. The story, while not specially notable, is interesting. The daughter of a Boer farmer forsakes her family and casts her lot with a young Englishman connected with an English mine. She carries the news of the impending war to her lover, and we see her entering the mine and descending to the depths, where she is pursued by her father, in vain. After the battle scenes and the surrender of Cronje, the girl's father and a confederate attempt to blow up the mine, out of revenge, and here violence to human nature as well as to property is contemplated. The father blinds the girl and would leave her to perish in the explosion, but her lover and other Englishmen arrive in time to prevent. A year later the father is reconciled to his daughter, who is now happily wedded to her English lover.

In the Watches of the Night (Biograph, Oct. 25).—The Biograph company appears to be continually improving in the finish and strength of its picture stories. This one has peculiar elements of effective power, gripping the spectator with sympathetic intensity, relieving the suspense by natural development and ending the story with a happy touch of humor that is delightful. The story starts by a worn path that is notable only in the excellent pantomime. A workingman with a sick child and no money for food or medicine appeals for work to a man of wealth. He is refused and in desperation burglarizes the rich man's house. Hitherto the story takes an original turn. The wife prevails on him to return the stolen valuables. He does so, but is apprehended by the owner of the house just as he has completed the restoration. The rich man refuses to believe the truth and causes the workman's arrest. A kind hearted policeman permits his prisoner to bid his wife and child good by and thus learns from the wife the true state of affairs. He sends for the rich man while waiting outside for his prisoner to have a last private interview with his family. The poor workman in the depth of his despair determines to seize this opportunity to end all by killing his wife, child and himself. The wife, who sees no more hope in the future than does her husband, bravely agrees and clasps her child in her arms, covering its eyes so that it may not see the father fire the shot. At this moment the officers and the rich man burst into the room, and the tragedy is prevented. The wealthy man now proposes that the officer shall release his claim on the prisoner, and the latter only consents after he has been properly bribed, but with comical sympathy he passes the money along to the hand of the child.

Romance of the Andes (Pathe, Oct. 25).—Being placed at a safe and indefinite distance as to locality, we are unable to question the correctness of costumes, customs and surroundings shown in this artistically colored, picturesque melodramatic picture. The story possesses some interest and lively action, but we cannot discover much evidence of the fine French pantomime with which Pathe films have made us so familiar in the past. There are also explainable circumstances that weaken the thrilling nature of the action. A gentleman chastises a native for an attempt to steal a goat, and the native plots with his outlaw companions to kidnap and murder the gentleman. But the prisoner's fiance secures aid and they capture the daughter of the native, holding her as hostage. A messenger creeps to the spot where the prisoner is about to be tortured and, while the captors turn their backs too obviously, a message is thrust into the mouth of the victim, and the messenger escapes. The message is a warning that the bandit's daughter will be killed if the man is harmed. It has the desired result and he is released, but the bandit, disregarding the warning, pursues and is about to stab the released man in the back when the fiance shoots and kills the assailant.

The Bogus Heir (Pathe, Oct. 25).—The story of this comedy is lacking in humor, as well as interest and plausibility, but it is a short subject, which in a measure excuses it. A young vagabond finds a letter notifying a gentleman that he is heir to a fortune. Presenting himself with the letter, he receives payments of money without identification, and proceeds to spend it lavishly and to run up bills with tradesmen. He is calling on the attorneys for more money when he encounters the real heir and escapes, leaving the latter and the attorneys to pacify the creditors.

A Visit to Uncle (Lubin, Oct. 25).—The two young city fellows who visit their country uncle in this story, and the country characters also, restrain themselves admirably from clownish actions, but the trick they play on the old gentleman is too transparent to have fooled him. They buy costumes from a stranded actor and, disguising themselves as tramps, steal the farmer's cow, paint her black and sell her to her owner. After a chase and capture they confess and return the money, the uncle accepting the matter as a good joke, which it would have been had it been more convincing.

A Buried Secret (Lubin, Oct. 25).—There is wit in this comedy film, and it is very well carried out to a pleasing finish. A young girl with a bundle under her arm is seen trying to drop it. She acts so suspiciously that she attracts the attention of different people, who follow her in an increasing crowd until she buries the bundle, and they recover it and drag her to a police station. Here the contents prove to be an old pair of corsets. The effect would have been increased if the bundle had been larger, so as to suggest the possibility of an infant.

The Old Lord of Ventnor (Gaumont, Oct. 26).—This is a colored film telling a burlesque story of feudal times, but it hardly warrants the elaborate detail with which it is produced. The peasants in their attractive costumes and dances make pleasing pictures, but the old lord fails to convince in his attempts to appear decrepit. He marries one of the peasant girls and is called away to war. The wife becomes lonesome, joins her former comrades in their dances, and the lord returns and discovers her. There is a burlesque execution in which her head is supposed to be cut off, but isn't, and the story ends in a reconciliation.

Ambulance Ventilators (Gaumont, Oct. 26).—This is a trick film in which a contrivance on wheels and fitted with a large revolving fan like the propellers of an airship appears to create such strong wind on the streets that everything is blown right and left before it. There are a number of good laughs in the film, but the fan appears to move too slowly to be convincing.

The Two Mr. Whites (Vitagraph, Oct. 26).—This is an admirable comedy, and it is admirably produced. The clever humor is thoroughly convincing, because the action appears real and the situations entirely plausible. The acting is of the best comedy class. One Mr. White is a sporty chap, who is invited by kindred spirits to join them in the country. He is to be met at the depot by some of the party, who are unacquainted with him. The other Mr. White is a temperance lecturer, who is to visit the same town to address the good people, and is to be met by a committee of brethren. The two Whites arrive on the same train and each gets into the hands of the wrong reception party. The results may be imagined, but they can scarcely be funnier than the clever comedians of the Vitagraph company make them. The rich humor of the picture can only be appreciated by seeing it.

He Fell in Love with His Wife (Vitagraph, Oct. 26).—On the same reel with the above, this comedy is no less humorous and happily carried out. It is practically flawless, and the two comedies coming together still further confirm the high reputation of the Vitagraph players for finished pantomime frequently referred to in previous issues of THE MIRROR. A certain husband is indifferent to his wife, who loves him devotedly. As a last resort to win his love she plots with three of his male friends to flirt with them where he can observe them. They carry the plot out in clever style, and, man like, he suddenly discovers that he has an attractive wife. His jealousy increases until he can stand it no longer, and he indignantly interferes. This is her cue for tears, and he is promptly brought to her feet, the picture ending in explanations that reconcile him with his friends.

The Lie (Edison, Oct. 26).—The Edison players have given us in this film an exceedingly strong dramatic story, despite weak spots in the plot. However, it is feelingly acted, is stage managed with skill, and is altogether a high-class piece of work, displaying admirably the abilities of an excellent cast. It is a story of the Franco-Prussian War and tells of the love of two German soldiers for a country girl. The one who is favored is wounded by the French and sends a note from the hospital to the girl, his rival in love carrying the note. When he reaches the girl's home he tears up the note and throws it away and announces to the family that the girl's lover is dead. It would seem that he must have known that the truth would be discovered, and this constitutes one of the weak spots in the story. The other one consists in his immediate appeal for the girl's love, knowing that at that moment she must be suffering great distress from the news of the supposed death of her lover. She is so strongly affected by it that she attempts suicide by jumping off of a high cliff in a striking scene that has probably never been excelled in startling realism. The brother jumps after her and rescues her. Later he exposes the lying officer by means of the torn note which he has pieced together. He then brings the lover, now recovered, to the house, where the latter proceeds to throw his rival out of the door. The girl who has lost her mind in her anguish and has been seeing visions of her supposedly dead lover, is at last convinced that she sees him again in reality and her reason is restored. The film is a notable one regardless of the defects noted in the story.

Maud Muller (Essanay, Oct. 27).—The Essanay company must be credited with a distinct triumph for the able and effective manner in which this subject has been produced. It wins hearty applause and, although we may question the liberties that have been taken with the text, and find some fault with minor details, we must not permit these differences of opinion to blind our eyes to the fact that it is a notable achievement. Whittier's beautiful poem is too well known to require repeating the simple theme. We see the judge riding by and Maud Muller raking the hay. She hands him the water from the jug and he gazes into her "long-lashed hazel eyes." We are given a glimpse of his home life and his proud mother, and we are made to realize the impression that has been made upon him by the country maiden. Her marriage to a man "unlearned and poor" and his to a "wife of richest dower" are illustrated by descriptive scenes that perhaps do not tell too much, but we find no warrant in the poem for the scenes showing her husband in a bar room fight that lands him in court before the judge, where she appears in person to appeal for mercy. In dealing with a literary masterpiece the picture interpreter should feel himself bound to follow the spirit, if not the words, of the author, and Whittier's lines give us no intimation that Maud Muller's husband was a drunken brawler and murderer. He was rather a shiftless fellow, "dozing and grumbling o'er pipe and mug" by his own fireside. For this reason, also, we may condemn the white collar which he is made to wear. Maud Muller, though well interpreted in the main, should have really raked the hay, instead of merely disturbing it a bit, and she should have managed the water jug more consistently. However, as above intimated, these objections do not prevent the picture from being a fine one. The pantomime is excellent and the scenes showing their dreams of "what might have been" are strongly effective.

The Gambler (Pathe, Oct. 27).—This picture is a specially strong dramatic subject in which the interest is maintained throughout. It reminds us in plot of a recent Urban release, but the detail is different and the reform of the gambler is a bit more believable at the end, for the reason that when he comes home after winning back the money he has lost he finds his wife and child all but dead after an attempt at suicide by means of charcoal fumes. Previous to this incident we have seen him lose at play and rob his wife of the money she has secured from the sale of their pictures and her jewels. The acting of the mother and child are of the high class common to Pathe dramatic subjects, but the husband at times displays some of the violent gestures that were formerly condemned in American films.

The Grotesque Mix-up (Pathe, Oct. 2).—This is an amusing novelty in which trick photography is combined with acrobatic feats. Two grotesque individuals, one tall and thin and the other immensely fat, carry on a combat that is full of startling surprises, cleverly managed.

Cinderella Up to Date (Melies, Oct. 27).—This is another very entertaining comedy from the new Melies' studio, and, although there are defects in photography and stage management which will no doubt be improved upon, the film is a welcome addition to the week's issues. The modern Cinderella, who, by the way, should have been played by a young woman of more dainty appearance, buys a pair of shoes and loses one of them, which is picked up by a young broker who advertises it, the "ad" appearing in print more promptly than would be possible under the circumstances. A number of comedy character ladies claim the shoe in a well-managed scene, and at last the real girl arrives. The meeting results in a wedding, which is exploited in the papers as a sensational romance. Immediately old maids flock to the shoe store to buy shoes, and once outside each one drops a shoe and lays in wait to grab the first man that picks it up. The shoe store scene and the following street scenes, though humorous, would have been improved if the women had not all rushed in to buy shoes in one bunch. This part of the action should have been cut up into different incidents.

Lines of White on a Sullen Sea (Biograph, Oct. 28).—Realistic atmosphere gives this strong dramatic subject a remarkable appearance of truth. It is not acting that we see but a real tragedy among lowly fisher folk, and the story that is told is full of human feeling and interest. A fisherman's daughter rejects the proposal of a big-hearted fisherman and engages herself to marry a light-hearted fellow, who promptly forgets the engagement when his calling leads him to locate at another fishing port. Here he meets another girl and marries her, and four years later comes back with his wife and child on a visit. All this time the first girl has been grieving her heart out and is on her deathbed. When the recreant fisherman appears in the village the rejected lover, who has remained the girl's faithful friend, forces him to visit the dying girl and to make her last hour more peaceful by declaring that he has come back to wed her. The central thought of the story is artistically symbolized by a tinted surf scene with the waiting girl gazing into the distance, while the combing lines of the incoming waves show "white on a sullen sea."

More Precious Than Gold (Lubin, Oct. 28).—Melodrama of the type that we would like to forget is presented in this subject. We have the hard hearted landlord, who is in love with the daughter of the widow who is his tenant. The girl refuses to marry him because she loves the poor working man, who arrives in time to throw the landlord out. But the lover is drafted into the army and goes to the Philippines, where he turns up as an officer with a sword, all this in defiance of the fact that no soldiers have been drafted in this country since the Civil War, and, if they had been, they would not have become commissioned officers. With no protection at hand the widow loses her furniture and she and her daughter are about to starve when the girl gives in and consents to marry the old landlord. They are entering the church for the wedding when the soldier lover jumps from hiding and goes in with the bride to be married. He had come home unexpectedly to find out why the girl had written to him so mysteriously. The pantomime is better than the story, the only overacted part being the landlord.

The Senorita (Selig, Oct. 28).—Western scenery gives a tone of reality to this melodrama and much of the acting is of a kind that helps to make it convincing. The story is interesting, with enough novelty in the plot and action to lift the picture into prominence. The Senorita lives on a Mexican ranch, where she falls in love with an American, who had been found almost dying from hunger and thirst. Her Mexican lover would kill his rival, but when he finds that he no longer has the girl's love he resigns himself to the inevitable, and the girl's father banishes the girl and the American from the ranch. They are riding away when a friend of the Mexican lover reveals a letter the American had given him to mail. It discloses the fact that the American has a wife living and, armed with this evidence, the Mexican rides after the pair, exposes the truth and brings back the girl. Commendable restraint in the most important scenes makes the situations impressive.

Buffalo Racing in Madoera (Pathe, Oct. 29).—No travel picture that has been issued in a long time presents the interesting features to be found in this one, and the effect is added to immensely by the fine color process that is now employed in many of the Pathe films. The scenes show a series of races between teams of buffalo harnessed to peculiarly fashioned drags and driven by natives. The races are run on low, level, plain covered by a few inches of water, and the effect is thrilling.

Life Behind the Scenes (Pathe, Oct. 29).—The contrasts between the actors as they appear on the stage and in real life are humorously illustrated by a series of scenes that are cleverly managed. The hero of the sword combat is a weakling behind the scenes. The girl who is an orphan on the stage has a doting "papa" to take her to supper after the performance. The actor handling untold gold before the footlights is unable to pay his board in real life. The various scenes in the theatre are followed by the representations of the actual condition of the actors, and all are faithfully presented except the one showing the weakling. The beating he gets behind the scenes is too plainly make-believe to have the desired effect.

The Girl Scout (Kalem, Oct. 29).—This picture is the second one of the week in which the Boer War in South Africa forms the principal feature. The military operations are not so elaborate and extensive as in the Selig production, but they are, nevertheless, faithfully done and convey an excellent impression of actual war. The story, however, in parts, is somewhat vague, and not enough pains is taken to separate the periods in the picture when the Canadian troops are enlisting in Canada and when they are fighting in South Africa. From the manner in which the scenes follow one might think the events all transpire in one country. Among the Canadian volunteers is a girl who dresses as a boy and fights with the men through the war. In the confusion of battles and skirmishes we are unable to follow all her movements, but we discover that she and a young fellow with whom she is in love are captured by the Boers, and are together when peace is declared. Many of the scenic backgrounds are strikingly picturesque and artistic.

All's Fair in Love (Edison, Oct. 29).—This is a costume comedy that has some amusing interest, but lacks opportunity for effect because the characters the most of the time are too far from the camera. It is no doubt true that by this means we see more of an elaborate stage setting and get a better perspective of the action, but this does not tell us the heart of a story. To be able to appreciate the things that are being done at their true worth we must see what the characters are thinking about. A young lady at a ball becomes jealous of her sweetheart and refuses to dance with him. He declares that he will force her to do so before midnight. Disguising himself as the butler he pretends to be drunk and aims a pistol at her head, compelling her to dance. The story appears rather insipid as presented, but with good pantomimic work at close range might have been made effective. In one short scene we see the pair close to the camera, but their expressions are hard and unnatural.

The Three Kisses (Edison, Oct. 29).—

"SPECTATOR'S" COMMENTS

Saturday afternoon the managers of Mt. Morris Auditorium, a picture house at 1364 Fifth Avenue, New York, gave a free exhibition for teachers and school children, Hiawatha being the principal film shown and a suitable lecture provided. This is the second educational matinee given at this house and is a policy that might well be followed by other managers.

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It is said that some of the Independent film people are peevish at THE MIRROR because it has felt obliged to criticise the majority of Independent films. This is the wrong spirit to maintain, especially if they sincerely desire to make actual headway in establishing Independent films in this country. They should first realise that there is no real demand for extremely inferior pictures and they cannot hope for success unless they issue subjects that deserve success. THE MIRROR has merely pointed out to them their weak points as they appear to the reviewer, and it will continue to do so whenever opportunity offers, not with the intention of injuring the Independents but with a sincere purpose to be of genuine service. It is immaterial to this paper whether good pictures come from Licensed or Independent sources, so long as they are good. The same rule applies to the bad.

* * *

If there has ever been any doubt about the extensive existence of moving picture "fans," or enthusiasts, the doubt has been set at rest in the past few days by the change of policy that has taken place in the handling of films in the New York Keith and Proctor houses. For some months the Union Square Bijou Dream ran all Licensed reels on the days of issue. Many people found this out and made a practice of going there regularly to see the subjects of their favorite manufacturers. Recently the policy of the house was changed so that Biograph and Selig pictures were given their first showing elsewhere, not appearing at the Union Square till several days old. The wailing of the particular partisans of these two makers may still be heard along Fourteenth Street as they search in other houses for their favorite pictures. The incident shows not only that there are such creatures as picture "fans" in a general sense, but also that each manufacturing company has its particular group of enthusiastic friends.

THE SPECTATOR.

Carolyn Wells in her latest effort at picture writing has presented nothing that will add to her reputation. The story has no sustained interest and is told so vaguely that the spectator is kept constantly wondering what it all means. As for the stage management, it suffers from the same defect noted in the preceding subject, the characters are often so far from the camera that we are at a loss to recognize them. Miss Wells and the Edison directors should realize first that the two chief essentials in a moving picture story are to have a good story to tell and to get that story over to the spectators. Every action and movement must have a direct application to the story and must be clear in meaning. The Three Kisses tells of a young woman of society who happens on three occasions to meet a young man, likewise of society, and on each occasion he kisses her. This might be entertaining literature in print, especially when written by Carolyn Wells, but it is not a moving picture that will interest greatly on the screen, except possibly when burlesqued in the style of the French and there is no intent at burlesque in this film.

Johnson-Ketchel Fight Pictures (Kalem, Special).—At Hammerstein's Victoria theatre last week the Kalem views of the recent Johnson-Ketchel fight at Coffroth's Arena, Colma, California, were shown. The pictures were taken on Oct. 16 and exhibited in town here on Oct. 25—a remarkable record. First a series of views of both Jack Johnson and Stanley Ketchel in their respective training camps are shown, each being seen in his respective work of preparing for the big combat. Then views of the exterior of the huge arena were shown, the crowds in line for the ticket offices being in evidence on all sides of the amusement resort. Next a series of panoramic views of the interior of the arena were seen, the vast crowd cheering and waving hats, canes and umbrellas as each fighter was being introduced. Then came views of the "squared ring," showing the announcer introducing the referee and other officials, followed by the fighters themselves. The pictures of real interest came next, showing the twelve rounds of the combat. The views could not have been any clearer and each move and blow was distinctly visible. In fact at the close, when Ketchel was nearing his finish, the blood upon his face was so keenly in evidence that it gave the pictures an almost brutal aspect. The final knockout by Johnson and the fall of the latter just preceding the fatal blow in the twelfth round were pictured most distinctly. The immense audience on Friday afternoon watched the views to the very end and the keenest interest was shown. The Kalem people are to be congratulated upon their fine photography, and William Hammerstein for his move in bringing the views to his theatre for such a speedy showing. In view of the success of the enterprise the pictures will be retained for another week. They ran a little over fifty minutes.

INDEPENDENT REVIEWS.

Hiawatha Attracts Marked Attention—Trouble in Seeing Independent Films.

But few pictures are reviewed this week among the Independent releases, because there was no theatre available for seeing them. The Fair went back to Licensed service on Tuesday, but it is said would return again to Independent films. It is intimated in Licensed circles that the Patents Company refuses to restore the license for this house.

Hiawatha (Imp.).—This is the first release of the Independent Moving Picture Company (Laemmle) and it at once places the new company in the front rank of Independent producers. It is in nearly all respects the best Independent film THE MIRROR has reviewed. But all this is not saying that it is so good as it should be or that it would rank specially high if placed among the general run of Licensed pictures. However, it indicates that the Independents are taking long steps upward in the matter of quality and that the good work of the Laemmle players with the improvement noted in the New York Motion Picture Company product should result in a friendly rivalry among the American Independent producers as to which can produce the best pictures. Along this road only lies success. Hiawatha as adapted to pictures in this film is a simple Indian story telling of Hiawatha's meeting with Minnehaha, his killing of Pearl Feather and his successful wooing of the arrow maker's daughter. The scenic backgrounds are well chosen, the costuming appears correct and the photography is fair. The acting is dignified, of a certain un-Indian sort, and with the few lines quoted from the poem as subtitles some poetic flavor is given to the picture. But as a correct or even partial reflection of the beautiful poetry of Longfellow, the picture is a dismal failure. We see Hiawatha as a mere Indian, too old for a representation of youth and giving no indication of those supernatural powers with which the poet clothed him. Indeed, there is nothing of mysticism in the picture, whereas the Hiawatha of Longfellow is all mysticism. However, it may be that the producers acted wisely in avoiding any attempt to represent the supernatural. To have tried and made a mess of it would have been fatal. As it is the picture is at least creditable, though it hardly warrants the title of Hiawatha.

The Dentist's Device (Cines, Oct. 25-30).—This is a short comedy telling of a dentist who pulls teeth by attaching one end of a rope to the tooth and the other end to the wall and then scaring the victim out of his seat by suddenly appearing before him disguised as a bandit. The picture is weak in photography and the actors are too far from the camera.

A Would-Be Champion (Stella, Oct. 25-30).—A young fellow witnesses a prize fight and thinks he is a fighter himself. He starts out to whip all who come in his way, but there are few laughs in the incidents, and the film is hardly worth while.

Indian Phantasy (Italia, Oct. 25-30).—This is a colored subject showing an Indian magician producing things and people and making them disappear. It is trick photography that possesses no novelty.

VITAGRAPH IN EUROPE.

Enterprising Company Will Make Pictures in Paris as Well as America.

The Vitagraph Company of America announces the building of a studio in Paris to supplement the extensive studio plant in the Flatbush section of Brooklyn. When their European agent, Ronald A. Reader, was over here this Summer plans were perfected for the establishment of such a plant, and last week bids were received for the erection of the studio, and work will be begun at once. It is universally admitted that the French stock companies give a better average production than any American organization, and it is the Vitagraph idea to enlist the services of the French artists and authors in the production of films for exhibition on both sides of the water. As soon as the building shall have been erected J. Stuart Blackton will leave for Paris with a staff of stars from the local studios who will remain abroad long enough to communicate the Vitagraph ideas to the French producers and players. Gradually the Americans will be withdrawn and be replaced by others that the establishment may become truly international. The activities at the Flatbush studio will be continued, the Paris branch being supplemental to the present plant. The Vitagraph will be the first motion picture company to maintain active plants on both sides of the Atlantic.

Although the Annette Kellermann film has not yet been shown, being released on Nov. 2, a large number of orders for extra prints have been received by the Vitagraph Company from producers who appreciate the drawing power of the Kellermann subject. This is the first time Miss Kellermann has posed for motion picture, save for a dingy reel made some years ago, in which a few of her dives were shown, and which soon went out of use. The Vitagraph picture shows her diving and in the water, as well as doing her diabolo physical culture exercises.

Another impending release to attract attention is the film de luxe of Launcelot and Elaine. Several "first run" exhibitors have written to ask for additional information on the film with a view to interesting literary societies in the notable presentation. Several even more massive productions are contemplated by the Vitagraph.

The scene from "The Life of Moses," staged for the Vitagraph by company by the Rev. Madison C. Peters, D. D., are so far advanced that it is possible to announce the first of the five reels for early in December, probably the first week in that month. All five reels are now in hand.

The last of the Les Miserables releases will be made Nov. 27, under the title of Jean Valjean. The incidents of the barricade and the escape through the sewers are particularly effective.

REMARKABLE FIGHT PICTURES.

Great Photographic Feat by Kalem Company—May Be Seen in Regular Picture Houses.

The Johnson-Katchel fight film is the finest fight picture photographically ever produced, declare those who know. The photographing was under the immediate supervision of Messrs. Miles and Sarony, who forwarded the negatives by first express, arriving in New York Saturday at 8 A.M. That afternoon three copies of the film were on the way to Chicago for exhibition. The picture is now being exhibited in New York, Chicago, and all other large cities, besides a number of burlesque companies. It is possible that it may be released as a special double reel for the regular licensed picture houses, but this matter had not been decided at the time of going to press with this issue of THE MIRROR.

The New York sporting writers have spoken in highest praise of the photographic quality of the film. Robert Edgren, of the "World," calls the film "so clear that but for the absence of color one might think himself seated at the Colma ringside." Later in the same article he says: "They're great pictures." "Tad," in the "Evening Journal," calls them "the talk of the town" and says: "For clearness they beat anything that has been seen here in many a day. There isn't one round that is blurred." Walter Denis, in the "Globe," says that the pictures "are just about as fine a turnout of the moving picture variety as has ever been developed. They are as clear as an ordinary posed photograph and but for the absence of color one would imagine himself seated at the ringside watching the two men at work."

ANOTHER NEW FILM COMPANY.

The Pantagraph Corporation is a new Independent moving picture making company recently organized in New York with officers as follows: President, John R. Fenniman; vice-president and general manager, Paul W. Panzerbeiter; treasurer, Charles W. McChesney; secretary, John L. Bowles, and assistant secretary, James C. Hutchinson. The company is fitting up a large studio and factory at Nepera Park, N. Y.

MR. SPANUTH PROMOTED.

H. S. Spanuth has been made manager of the New York branch of the Laemmle Film Service, vice Mr. Maxwell, resigned.

You Don't Have to Pay for Experience

if you profit by the experience of other men. The experience of the most successful exhibitors in the motion picture business to-day proves conclusively that

The Edison Kinetoscope

is the most practical as well as the most economical machine you can purchase. Don't start with a poor machine and then have to buy a good machine later. Start with an Edison and build up a good, continuous patronage. The neighborhood crowd is the crowd that will build up your business, and the Edison is the machine that brings their money your way.

Write to-day for booklet, giving full particulars, and copy of the Edison Kinetogram.

EDISON MANUFACTURING COMPANY

864 Lakeside Avenue, Orange, N. J.

SELIG'S BIG RELEASES

COMING!

Sealed Instructions
NOVEMBER 4, 1909

Across the Isthmus
NOVEMBER 11, 1909

The Stage Driver
NOVEMBER 8, 1909

The Fisherman's Bride
NOVEMBER 15, 1909

Get to Your Exchange and Order a SELIG

THE SELIG POLYSCOPE CO., Inc.
45-47-49 E. Randolph St., Chicago, Ill., U. S. A.

KALEM

KALEM FILMS

Increase Business

Use Kalem Posters in Four Colors. Supplied in Advance by A. B. C. Co., Cleveland, Ohio.

Complete lectures of all films sent to show managers without charge. If you are not on our mailing list, send in your name.

KALEM CO., Inc. Eastman Kodak Building, 235-239 West 23d St., NEW YORK CITY

Licensees of Motion Picture Patents Co.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue H

NICHOLAS POWER CO., 115-117 Nassau St., N. Y.

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 250 to 500 words and submit to our scenario department. We pay from $10 to $100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

62 N. Clark Street, CHICAGO, ILL.

CHAIRS Folding Steel Opera Chairs, all kinds Fireproof Booths. Resistance Grids and Wires. Repairing. New York Steel Production Co., Newark, N. J.

BACK TO PICTURES.

Blaney's Lincoln Square Theatre goes back to moving pictures this week. Dissatisfaction with bookings is said to be the cause for the change.

AMBROSIO IN NEW YORK.

Head of Big Italian Film House Declares His Position.

Arturo Ambrosio, of the Societa Anonima Ambrosio, of Turin, Italy, is in New York, and last week submitted to an interview at the offices of the Film Import and Trading Company. He declared that his company is under contract with Raleigh and Robert, of Paris, giving that firm the exclusive agency for Ambrosio films in the American market. Raleigh and Robert have made Film Import Company their exclusive selling agents in America.

Mr. Ambrosio stated that the Nero picture, so highly referred to by THE MIRROR recently, is the first of a series of elaborate art films to be known as Films d'Or, and that his company proposes to strive constantly for improvement and upward progress along the most artistic lines.

Mr. Raleigh, of the firm of Raleigh and Robert, stated at the same interview that all films marketed in America through the Film Import Company will be new and will be released simultaneously in Europe and America.

LICENSED FILM RELEASES.

Nov. 1.	(Bio.)	The Gibson Goddess. Comedy	576 ft.
" 1.	(Bio.)	What's Your Hurry? Comedy	403 "
" 1.	(Pathe)	The Lonely Bachelor. Pathetic	836 "
" 1.	(Pathe)	Across the Island of Ceylon. Scenic	344 "
" 1.	(Lubin)	Brave Women of '76. Drama	530 "
" 1.	(Lubin)	A Lesson in Palmistry. Comedy	405 "
" 1.	(Selig)	The Witches' Cavern. Drama	1000 "
" 2.	(Vita.)	Annette Kellermann. Novelty	539 "
" 2.	(Vita.)	Adele's Washday. Comedy	432 "
" 2.	(Edison)	Comedy and Tragedy. Drama	975 "
" 2.	(Gaumont)	Don Quixote. Com. Drama	721 "
" 2.	(Gaumont)	Mystic Melodies. Mystery	266 "
" 3.	(Pathe)	Eat Your Soup. Comedy	512 "
" 3.	(Pathe)	The General's Birthday Present. Comedy	841 "
" 3.	(Essanay)	A Bachelor's Love Affair. Comedy	1000 "
" 3.	(Melies)	For Sale, a Baby. Drama	600 "
" 3.	(Urban)	The Tale of the Fiddle. Drama	734 "
" 3.	(Urban)	Ursula. World's Fastest Motor Boat. Topical	237 "
" 4.	(Bio.)	Nursing a Viper. Drama.	920 "
" 4.	(Selig)	Sealed Instructions.	
" 4.	(Lubin)	Let Bygones Be Bygones. Drama	845 "
" 5.	(Pathe)	The Prodigal Son. Drama	1017 "
" 5.	(Kalem)	The Cattle Thieves. Drama	860 "
" 5.	(Edison)	A Duel in Mid-Air. Drama	750 "
" 5.	(Edison)	Bill, the Bill Poster. Comedy	200 "
" 6.	(Vita.)	From Cabin Boy to King. Drama	958 "
" 6.	(Pathe)	Malicious Rival. Drama	607 "
" 6.	(Pathe)	Cops on a Strike. Comedy	351 "
" 6.	(Gaumont)	The Warrior's Sacrifice. Drama	933 "
" 8.	(Bio.)	The Restoration. Drama.	954 "
" 8.	(Pathe)	Tea Culture. Col. Industrial.	492 "
" 8.	(Pathe)	Misadventurers of a Pair of Trousers. Comedy.	469 "
" 8.	(Lubin)	For Love's Sweet Sake. Comedy	775 "
" 8.	(Selig)	The Stage Driver.	
" 9.	(Vita.)	Into the Shadow. Drama.	642 "
" 9.	(Vita.)	A Sticky Proposition. Comedy	323 "
" 9.	(Edison)	A Bride and Groom's Visit to the New York Zoological Gardens. Scenic.	950 "
" 9.	(Gaumont)	(Title not reported.)	
" 10.	(Pathe)	The Flight of Mr. Valette. Historical	875 "
" 10.	(Essanay)	The Game. Drama.	985 "
" 10.	(Melies)	A Tumultuous Elopement. Comedy	980 "
" 10.	(Urban)	(Title not reported.)	
" 11.	(Bio.)	The Light That Came. Drama	998 "
" 11.	(Lubin)	The Blue Garter. Comedy	610 "
" 11.	(Lubin)	Found in a Taxi. Comedy	385 "
" 11.	(Selig)	Across the Isthmus.	1000 "
" 12.	(Pathe)	The Man With the Dolls. Comedy	525 "
" 12.	(Pathe)	Running in Hard Luck. Comedy	445 "
" 12.	(Kalem)	Dora. Drama	985 "
" 12.	(Edison)	His Masterpiece. Drama	545 "
" 12.	(Edison)	A Man With Three Wives. Comedy	440 "
" 13.	(Vita.)	Launcelot and Elaine. Drama	1000 "
" 13.	(Pathe)	A Lesson in Charity. Drama	508 "
" 13.	(Pathe)	Sam's Artistic Beard. Comedy	410 "
" 13.	(Gaumont)	(Title not reported.)	
" 14.	(Pathe)	Rigoletto. Film d'art. Drama.	

INDEPENDENT RELEASES.

Nov. 1.	(Imp)	Love's Stratagem. Drama	
" 2.	(Powers)	Change of Complexion. Comedy	950 ft.

Film Import Company Releases.

Nov. 1.	(Ambrosia)	Nero: or, The Burning of Rome. Drama	
" 2.	(Eclair)	Honest John the Coachman. Comedy	
" 3.	(Centaur)	Brother and Sister. Drama	
" 4.	(Itala)	Napoleon and Princess Hatzfeld. Drama	
" 5.	(Le Lion)	The Witch. Drama	
" 5.	(Ambrosia)	A Very Attractive Gentleman. Comedy	
" 6.	(Le Lion)	Elephant Hunt in Cambodge	
" 6.	(Le Lion)	The Sack Race. Comedy	

[Other Independent releases for week of Nov. 1-6 were not received in time for publication in this issue of THE MIRROR.]

FILMS LUBIN

Released November 8.

FOR LOVE'S SWEET SAKE

For "Love's Sweet Sake" a young man gets in all kinds of trouble. At the end, however, love is victorious and he is rewarded with the hand of his adored one. Length, 750 feet.

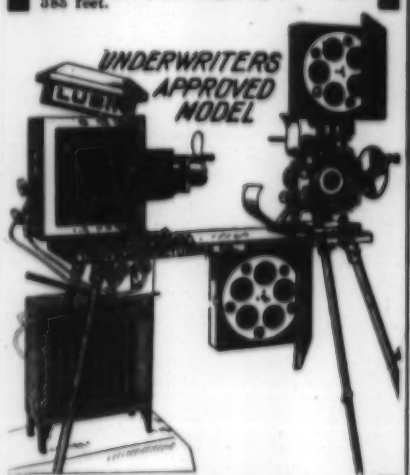
Released November 11.

THE BLUE GARTER

A young married man finds a blue garter. His wife suspects him of not being true to her. He disposes of the garter and thus brings another one into difficulties. Thus the garter wanders from one hand into another, until at last it is brought before a Police Lieutenant, who declares it to be his own. Length, 610 feet.

FOUND IN A TAXI

The young husband receives a bill for three hours' taxi-cab service. He is also handed a parcel with men's wearing apparel. Suspecting his wife to have a lover, he runs after the taxi. When at last he comes home and confronts his wife, he is informed that the wearing apparels were only samples for new goods to be purchased for his birthday. He begs forgiveness and peace reigns again. Length, 385 feet.



LUBIN'S 1910 MARVEL, is equipped with improved Fire Magazines and Automatic Fire Shutter. POSITIVE REWINDING ATTACHMENT. Outside Shutter. ONE PIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

Ask for Our Free Catalogue

LUBIN MANUFACTURING CO.

923 Market St., Philadelphia, Pa.

★ **GEO. MÉLIÈS** ★

of PARIS

"STAR" FILMS

Licensed by the Motion Picture Patents Co. To be released November 10, 1909.

—A—

TUMULTUOUS ELOPEMENT

Length about 980 feet.

A Screaming Comedy full of Ginger.

WATCH for the RED STAR INN, winner of the FIRST PRIZE, in the Scenario Contest, to be released November 24, 1909.

GASTON MÉLIÈS,

204 East 38th St., New York

ENTERPRISE OPTICAL CO.,

★ 564-572 W. Randolph St., Chicago, Ill. ★

HE CONTINUES PICTURES.

Richmond Theatre (B. M. Taylor, mgr.), North Adams, Mass.: Moving pictures are being continued at this house, Manager Taylor took up the pictures simply to fill in the Summer, but met with such success that he has decided not to resume in vaudeville for the present at least.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 9

INTO THE SHADOW

One of the strongest child stories ever presented in picture form.

Approx. length, 642 ft.

A STICKY PROPOSITION

Not a "near comedy" but a genuine "Vitagraph laugh producer."

Approx. length, 323 ft.

Saturday, November 13

LAUNCELOT and ELAINE

A thoroughly artistic production of Sir Alfred Tennyson's most charming poem. The highest developments of photography, the vast resources of the producing plant and the very acme of pantomimic acting combine in this subject to establish a new standard. Approx. length, 1,000 ft.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Saint-Cecile

ANNOUNCEMENT!

Beginning the Week of November 15

The Essanay Film Manufacturing Co.

Will Release Two Reels of Film Each Week

The Days of Release will be

WEDNESDAY and SATURDAY

The **Wednesday** release will be confined exclusively to high class **Comedy.**

The **Saturday** release will be devoted almost entirely to **Western** drama.

The policy of the Essanay Company is to specialize on **Comedy** and **Western** films as there is a great and unsatisfied demand for films of this variety. In increasing their output the Essanay Company will not only maintain the high standard and quality of their productions, but will advance and increase these qualities.

The first release under this new policy will be on Wednesday, November 17, and Saturday, November 20.

Wednesday—COMEDY Saturday—WESTERN

A Head-Liner Coming! Advertise It Now!

Release of Wednesday, November 10

THE ESSANAY COMPANY OFFERS

Another Tremendous Drama

"THE GAME"

A Story of the Chicago Board of Trade

(Length, approx., 985 feet)

A Magnificent Pictorial Poster of this Subject May be Had of Your Film Exchange

Essanay Film Manufacturing Company

435 N. CLARK STREET, CHICAGO, ILL.

ESSANAY TWO REELS.

Chicago Company Doubles Its Output—Comedies and Western Dramas the Features.

The Essanay Film Manufacturing Company, of Chicago, makes formal announcement this week of the release of two full reels of film each week, beginning the week of Nov. 15.

This does not come as a surprise, because it is only natural that there be a demand for more films of the quality the Essanay people are now issuing. Enterprise, coupled with a zeal for making superior pictures, has won them a front rank position in the film world. The Essanay company has aimed at popular taste and they have undoubtedly won in this endeavor. Whether it has been in the field of comedy or drama, Essanay pictures, at least of the last three months, have been remarkably good in choice of subjects, in the splendid interpretation of the stories, while the photographic qualities of the films have been exceedingly good. Watchfulness and care in production shows that the work has been in the hands of an excellent producing staff, while the efforts of their photographers to excel in the art has been abundantly rewarded.

The Essanay company will begin releasing two reels a week, the week beginning Nov. 15, the first release on Wednesday, Nov. 17, the second on Saturday, Nov. 20. The Wednesday release will be confined exclusively to high class comedy subjects, while the Saturday release will be virtually devoted to stirring Western dramas. Mr. G. M. Anderson, of the Essanay company, has been in the West the past two months, making Western subjects and will be there indefinitely. With a stock company of eight people and competent camera men, this clever producer should turn out some excellent Western stories.

However though the Saturday release will be chiefly of Western subjects, it will not be fixed to exclude entirely the popular Essanay dramas, not Western. The excellent players, composing the Essanay's stock company, will be retained and such pictures as their Chicago dramatic producer has to offer will be of a very high standard.

Essanay comedy subjects have always been most popular and there has been a great demand for more. The Essanay Company, it seems, have studied with a discriminating eye the class of comedy subjects which prove most popular with the people, with the result that Essanay comedy subjects have always been eagerly awaited by the film exchanges and the exhibitors.

Western subjects, in which the wild and woolly cowboy plays the leading part, have won immense popularity with the people, and there has been a great and unsatisfied demand for more pictures of such a variety. Western films have been not less popular, and the manufacturer who has ever issued a series has always been eager to issue more.

The Essanay Company, in making a specialty of these two varieties, have entered a field in which they have always appeared at their best. The success of their Western series of last year was abundantly satisfying and added greatly to the reputation of the firm. Essanay comedies, it has been said, have won the name of "The House of Comedy Hits" for the enterprising Chicago firm, and in coupling the two varieties the Essanay Company will undoubtedly make a splendid record.

George K. Spoor, president of the Essanay Company, when interviewed by a representative of THE MIRROR, spoke very enthusiastically over the future prospects of his company.

"I have every reason to believe," he said, "that the Essanay's new release and the policy it has adopted will be heartily welcomed by the film exchanges and exhibitors as eminently satisfactory. Our people have worked hard to obtain results and the picture negatives now on our shelves and ready for release are exceptionally good. Before making this step the Essanay Company has satisfied itself that the quality and high standard of its productions will not only be maintained, but that it is in a position to advance and increase these qualities. All future Essanay releases will be all that effort and money can make them."

The phenomenal advance in quality evident in Essanay films, is undoubtedly due to superior equipment. The factory and studios of the Essanay Company at 1333 Argyle Street, North Chicago, are said to be the largest and finest in the world. The buildings and their equipment were erected at a cost of over $200,000, while every superior device and invention for making perfect pictures has been installed.

Two years ago, July 31, 1907, the Essanay Company released their first picture. It was entitled An Awful Skate. The picture was made in the old studio at 62 North Clark Street, Chicago. A year later the Essanay Company made plans for the great North Side factory and studio and moved into these quarters in May, 1908.

George K. Spoor is to be highly complimented for the remarkable success he has had in guiding the destinies of the company, and the Essanay's success is due chiefly to his persistent effort to give his patrons the best possible for their money. The exhibitors and exchanges will undoubtedly await with eagerness and anticipation the release of the first big Western picture, while they should be congratulated in knowing that the Essanay Company's inimitable comedies will be released more frequently.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At the Pawtucket, R. I., Music Hall (Guy Ashley, mgr.): Pictures. Bob's Electric Theatre. Music Hall Quartette, with special scenery and stage effects: In the Days of '49. Miss Comanche sang "Moon Bird" Oct. 25-31.

At Henderson, Ky., the Royal (H. J. Conreth, prop. and mgr.) was entirely destroyed by fire night Oct. 26. Only partially covered by insurance.

At Pawtucket, R. I., New Star Theatre (Morris S. Silver, mgr.): Week of Oct. 25 to good business. Some pictures were No Man's Land, The Broken Violin, and One-Legged Pete and Pat Rohee and Hyers made a hit in a singing specialty, also Lew McMorrow in "What's the Use of Moonlight When There's No One Round to Love."

At Logansport, Ind., Ark (W. H. Lindlay, mgr.): Moving pictures and illustrated songs Oct. 25-30. Grand (Krotz and Rife, mgrs.): Moving pictures and illustrated songs. Unless business picks up at this house soon the management says he will be obliged to close. Lyric (J. G. Morgan, mgr.): Moving pictures. Harry Jones pleased the audience nightly with his illustrated song singing.

The Star and the Bijou, at Newport, R. I., enjoyed large houses Oct. 25-30.

Continuous Theatre (C. N. Waters, mgr.) is doing a nice business, showing Association films at Corry, Pa. Mr. Waters will open a fine new house within three weeks, which will be one of the finest in this section. It will be up to date in every particular.

At Bellefonte, Pa., the Scenic is the only picture house. T. Clayton Brown, manager, has complied with all the State laws and large audiences attend his house nightly.

The Empire, at Salt Lake City, U., has changed hands, and is to be opened by H. R. Rand as a nickel theatre. It is the purpose of Mr. Rand to acquire two other houses as soon as possible in this city. The Luna, Isis, Lyric and Elite are all doing good business at the 10-cent rate. Max Florence is manager of all four of them.

Manager Carl Schwarz, of the Majestic, Burlington, N. J., was the recipient of many compliments week Oct. 18. The bill was exceptionally strong. Vaudeville, pictures (independent), and Elizabeth Harris, a Lubin favorite, and Lela Riley, in illustrated songs, drew overflowing houses. The Auditorium (Charles M. Launing, mgr.) was also in the race, the week being marked by excellent business. A straight line of Licensed pictures of three reels, with Charles Hargreaves in songs, with George Tichenor and Marian Hertzman at the piano.

W. T. Nolan has closed contracts for the erection of a first-class moving picture and vaudeville theatre on Main Street, one of the principal thoroughfares of Thibodaux, La. Mr. Nolan is at present manager of the Donaldsonville house and will run both theatres.

Byron H. Nichols has purchased the Happy Hour, at Batavia, N. Y., and will run it under the name of the Orpheum.

The Empire Theatre, at Colville, Wash., has installed a new picture machine and enlarged the operating booth. The house uses the Spokane film service.

At Saratoga Springs, N. Y.—Lyric (Kihlmer and Beckett, mgrs.) is exhibiting latest Licensed films. This, with illustrated songs by Steve Blower and M. J. Abbott, is winning patrons daily. Wonderland (Frank Burton, mgr.) is the only house using Independent films, which, with illustrated songs, excellently rendered by Frank Burton, attracts excellent business. The Bijou (Dwyer Brothers, mgrs.) is being admirably handled by John Dwyer, who is an old-timer in the amusement business. Licensed films, illustrated songs by Will F. Cook, with recitations by the old-time favorite, Daniel Ahearn, and valuable door prizes given away every evening, is crowding the house at all performances.

At Brantford, Ont., the Lyric and others are playing to good business. Two new moving picture places to open next month, making five in this city.

Business is improving at the Lyric, Elgin, Ill. Joe Durham, well known in vaudeville circles as the sweet singer, is an added feature at the Temple week of Oct. 25. Moving picture business at the Elgin Opera House is only fair.

At Bangor, Me.—The Nickel (H. F. Atkinson, mgr.): Ralph Bragg and May Hope were succeeded by Florence Robinson and Master Charley Pecker in illustrated songs and Pauline Barry in cabinet songs. Business fine.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Adams, Florence, Minnie Arling, Fannie Albert, Essie Alyu, Bebe Adams, Alma Alken.

Bram, Frieda, Winifred Brennan, Alma Belwin, Henriette Brown, Carrie Burke, Laura Ball, Brownie Billings, Bettina Bruce, Gussie Belcher, Nellie Battelle, Ruby R. Brooks, Katherine Bennett, Berenice Bartlett.

Craig, Florence, Gertie Carlisle, Ethel Clayton, Florence Courtney, Eleanor Cary, Catherine Clinton, Leona Cutler, Charlotte Crane, Mattie Crofts, Minnette Cleveland, Mabelle Carruthers, Florence Conway, Louise L. Coleman, Alice Clifton, Maud Courtney, Rea Carlysle, Mrs. Clay Clement, Alice Collier, Ethel Clifton, Nellie V. Claire, Mrs. Harry Collins.

Davenport, Daisy, Lee Dupree, Marie Wing Du Pree, Teresa Dale, Alice Donovan, Mrs. F. A. Dubuch, Maybelle Dean, Camille D'Arville, Theo De Coppet, Nina Davis, Stella E. Desmond, Everett, Alice, Gertrude Earle, Mrs. J. W. Early.

Farr, Frances, Katharine Foster, Mabel Fenton, Alga Faber, Frankie Franklin, Frances Fairfield, Agnes Fuller, Bessie Fontaine, Genevieve Florence, Mae Franchie, Florieue Farr, Gertrude Fayot, Beatrice Fisher, Mrs. Chas. E. Fisher.

Givin, Marie, Ella Gilroy, Jane Grey, Viola Gillette, Mrs. Edw. Griffith, Monda Glendower, Mae Grouch, Gertrude Graham, Amelia Gardner, Rosemary Gloss, Esther Gerber, Mabel R. Griffith, Lisette Gilbert, Mrs. Jno. Glendinning, Lilia Gates.

Holmes, Helen, Mrs. Harry J. Hewitt, Mrs. Halle, Adaline Hart, Lillian Hazar, Margaret Hall, Marie Hanna, May Hillman, Mrs. W. Dale Haye, Mrs. E. Holt, Mrs. Wm. Henkel, Jane Hampton, Mrs. E. Hart, Mary Hall, Mlle. Hildalgo, Miss B. A. Howard.

Jacobs, Lillian, Florence L. Johnson, Brun Johnson.

Kayne, Attalie C., Hildergarde Kene, Grace Kensell, Alma Kruger, Mae Kahn, Ada Keene, Mrs. Jas. Kennedy, Clare Krall.

Lawler, Bessie, Zora Lawrence, Belle Lester, Mira Leach, Jeffreys Lewis, Myrtle Lane, Mrs. Gus Luders, Helen Lorrell, Madeline Leslie, Tessie Lawrence, Dorothy Lamb, Grace Leonard, Ethel Lorraine.

Murdock, Lillian, Evelyn Meredith, Go Won, Go Mohawk, Ruby Morton, Belle Montrose, Virginia Morris, Ora Meyers, Mrs. J. J. Moymanhen, Jean Meagher, Marguerite Merrington, Mrs. Geo. Murphy, Eva Mau, Eileen Morelli, Ethel Mandeville, Mrs. Danny Maun, Violet Mansfield, Mae Martine, Zena Morin, Kathryn Murray, Mattie March, Frances Merivale, Anna McKim, Sally McRee, Mrs. Dan McAvoy, Mrs. J. K. McCurdy, Edith McDonald, Mildred McKenna, Mary McKenzie.

Norton, Madge, Ada Nerille, Evelyn Nicholson, Hortense Nelson, Georgia Nelson, Hildgard Nelson, May A. Naudain, Doritt Newton, Maud C. Neal.

O'Connor, Nellie, Juanita Owen, Adeline O'Conor, Edith Osborne, Bertha Olds.

Payne, Madeline, Jane B. Pattison, Mrs. Walter B. Paschal, Lillian Porter, Mabel Powell, Minnie F. Packard, Charlotte Parry, Marie Pomeroy, Marie Power, May Paschal, Berenice Parker.

Rehan, Adrietta, Lola Russell, Frances Robbee, Ada Rhodes, Josephine Ross, Mabelle Rowland, Mona Richmond, Dorothy Rubini, Kath Raynore, Vivian Rogers, Ada C. Ramous, Georgia Russell.

Stirling, Jessie B., Clara Shroder, Rena Smith, Roma Snyder, Agnes Scott, Kittie Stone, Alice J. Saunders, Elizabeth Sanger, Laura Salomen, Muriel Starr, Alice Simmons, Clara Sidney, Mabel Searless, Fanny McI. Snader, Clara Smith, Etta Skinner, Leila Shaw, Emma S. Southard, Mrs. Harry Stuart, Mabel Shaw, Miss G. Stomburg.

Turner, Grace, Alice Thurgate, Bella Tuffs, Virginia D. Trescott, Lovell Taylor, Hilda Thomas, May Tully, Jane Tyrell, Ribel Trevor, Mayme A. Taylor, Maude Truax, Stella Tracey, Fay Templeton.

Vigueron, Diane, Marguerite Von Kerse, Mabel Vann, Beatrice Varnedoe, Elizabeth Valentine.

Wese, Bianca, Mrs. Jos. Wheelock, Evelyn Wiedling, Blanche Weaver, Norma Whalley, Alta Wilton, Irene Ward, Marie Wainright, Sadie Williams, Dorothea F. Walker, Claire Washington, Charlotte White, Mrs. W. E. Woods, Edith Warren, Rose Williams, Mrs. David V. Wall, Mrs. Ernest West, Patrica Whitbeck, Estelle Wilmotte.

MEN.

Allen, Chas. G., Bob Alden, Jack Allen, Carl Anderson, Jerome Anthony, Dr. F. B. Ancellue, Percival Aymer, Jas. Agee, J. R. Amory, H. D. Allen.

Boyce, Jno. P., Geo. E. Brown, Earnest Bostwick, Ralph Brown, Walter Brandt, Jno. A. Booth, Rowland Brunton, Jack Barry, D. E. Berin, W. J. Benedict, Lawrence Barbour, Lee Baker, O. D. Bailey, Jno. H. Blair, Theo. H. Bird, Cyril Biddolph, W. A. Brummell, S. K. Blair, Butler Bros.

Callahan, Geo., Harold Crane, Jack Crotty, Cameron Carter, Bernard Craney, W. F. Courtleigh, Wm. H. Claire, Lee Chapin, Jos. D. Callaghan, E. W. Chipman, E. W. Crowninshield, Tim Cronin, S. F. Cairns, L. S. Corbitt, Lloyd Carelton, Ridgwill Cullum, Justic J. Cooper, Wm. F. Canfield, Emmett Corrigan, Arthur E. Claire.

De Wolf, Aubrey, Dell De Lewis, Hope Deane, Blaine A. Darwold, Elwood Duncan, Butler Davenport, Byron Douglas, Chas. De Arregage, Alf Dalby, Fred Douglas, Robt. C. Duce, Anthony Dow, H. Allen Dienhart, J. B. Davis, Sam'l M. Dawson, Edward Dean, Rex de Rosselli, Hal De Forrest, Hal F. Donohue, A. L. Dean, P. J. Dorgan.

Eaton, Elwyn, Tampe Evans, Will H. Evans, Geo. Z. Egan.

Fisher, Harrison, H. G. Forrest, Wm. T. Fennessy, Chas. Fulton, Frank P. Folsom, Harry C. Fitzgerald, Dick Fitzgerald, Barney Fagan, Gilbert Fitzgerald, Geo. Foster, Allan Foster, Eddie Flavelle, Alexander Frank, Frannie Fraunhols, Harry E. Feicht, J. J. Fox.

Gayler, Frank C., Jno. McT. Gillies, E. J. Glendenning, Wm. Griffin, Geo. Gilday, W. G. Gillespie, Thos. J. Grady, Frank Glendon, Walter S. Greenlr, Geo. Gordon, Chas. Geesmiteb, Gay Gillett, Fred F. Grenell, Wm. L. Gibson, J. L. Glass, Geo. L. Gardner, Fred Grey.

Hooper, Arthur, Gavin Harris, Will Howatt, Clyde G. Hilton, Clarence Handyside, Hans Herbert, Ch. E. Hart, Henry H. Hamilton, I. N. Halliday, Hale Hamilton, C. A. Hewett, Artemas R. Hopkins, Sol Helm, J. Van D. Humphrey, O'Kane Hillis, Jno. Hoey, Jno. P. Heyer, Louis C. Howard, Karl Hewitt, Alb. Hamberg, D. M. Henderson, Fred C. Holmes, Albert Hyde.

Ingraham Wm., Jay Irving, Harry Ingram, E. D. Ijams.

Johnson, Orrin, Will Judge, David Janerson, Carl T. Jackson.

Kirk, Robt. J., Hardee Kirkland, Henry Kolker, Geo. Kunkel, Harry Kelly, Chas. W. Keogh, Frank T. Kinsling, Sydney Klein, Wm. Kirby, Pearl Kirkwood, Frank T. Kintzing.

Lack, Wm., Robt. Leit, Arthur Loval, Alb. Livingston, Wm. S. Lavine, J. B. Lunt, Geo. S. Leonard, Louis Lindheimer, Harry Loraine, W. F. La Rose, Harry Linson, J. Le Pellitier, Nestor Lennon, Frank Lawler, Geo. W. Lusk, La Pearl and Blank.

Murphy, Frank J., Edson R. Mills, Walter H. Miller, Armond Melpotte, R. E. Magnus, H. Ray Mitchell, Rudolph Magarden, Jerry Mills, Will Myers, Hugh Morrison, Wm. Morris, Louis L. Mostof, Jos. Merrick, C. D. McCould, C. Russell McCarron, Tim McMahon, Edwin McKim, H. B. McGregor, Emmett McConville, Alex. McDonald.

Patterson, Will, Archie Patterson, Gus Pixley, Dan'l Pennell, Geo. H. Price, Albert Porta, Tom Parry, Walter Percival, W. H. Pearl, Geo. N. Price, R. C. Pattle.

Quinn, Eddie.

Raymond, Wm. M., Jos. Redman, Bert Ralton, Ed Redding, Harry P. Rossean, Oscar Ragland, F. T. Raymond, Frank Root, E. J. Ratcliffe, Will S. Rising, W. Paul Richmond, Fred A. Roslyn, Ernest C. Rand, C. J. N. Roe, Geo. G. Rice, Jack H. B. Rose, Wm. F. Ryan, Wm. L. Raynore, Jas. J. Rice, Chas. Richards.

Soule, E. H., Arthur E. Smith, W. J. Samuels, Juno Salmo, Bruce Smith, Willard Sims, J. J. Sambrooke, David Sunerior, Harry Smithfield, David D. Sears, Anthony Salter, Arthur E. Sprague, W. Baraton Smith, Jack Standing, Jas. A. Smith, Jas. Simpson, Robt. Stewart, H. B. Scott, Jake Simon, Campbell Straton, Thos. Sheeley, Benj. Scoville, Chas. Sesonske.

Trenor, Frank A., Charlie Throop, Wm. W. Thomas, Jess Travers, Wm. H. Thompson, Thos. F. Tracy, Wilson R. Todd, W. D. Turner, Edwin Trevor.

Van Allen, Walter, Harry F. Vickery, Chas. A. Van, Brooks Von Valer.

Wright, E. G., Geo. R. White, Geo. Whitaker, Irvin R. Walton, F. Arnett Wilson, J. Alb. Wallerstedt, Wm. Wagner, Tozen Worm, Red Waggoner, A. C. H. Wilson, G. Gordon White, Arthur Wooley, Howard Walsh, Wm. Watson, G. Tex Wilson, S. L. Whutsy, Stanley G. Wood, C. Colton White, Edward Warren, Randolph Weller, Thos. F. Whitbread, Jno. Wooderson, Walt Whitman, H. Warren Wilson, Robt. J. Ward, Sam'l H. Wingfield.

Young, Jno. E.

REGISTERED MATTER.

Clara Paulet, Dorothy Dane, Mrs. J. W. Early, Jas. Corte, Franklyn Whitman, Ernest Franconi, Sidney McCardy, F. A. Demerest, Harry S. Sheldon.

ARENA NOTES.

Miller Brothers' 101 Ranch gave two good performances at Jonesboro, Ark., Oct. 23.

Norris and Rowe's Circus is expected to arrive at Evansville, Ind., where they will exhibit and will probably establish Winter quarters on the Old Tri-State Fair Grounds.

Miller Brothers' 101 Ranch Wild West Show gave two performances to large attendance at Pine Bluff, Ark., Oct. 23, and pleased.

Buffalo Bill's Wild West Oct. 21 played to good houses, matinee and night, at Macon, Ga.

The Hagenbeck-Wallace Shows exhibited at Franklin, La., Oct. 20 to packed tent and pleased.

F. A. Kelger's Car, No. 1, Sells-Floto Shows is home in Princeton, Ind., for Winter. Byron Hornbrook, of the Cole Brothers' Shows band, is home, but has secured a position at Indianapolis for the Winter. D. J. Haly sold one of his fine dapple gray horses to Norris and Rowe while circus was here at a fancy price, the animal will be trained for the ring for next season.

Ringling Brothers' Circus, after considerable controversy and delay by being held up by State revenue officer, finished their parade and gave two performances to large audiences at Greenville, Tex., Oct. 19.

The first two cars of the Buffalo Bill's Wild West have arrived at Trenton, N. J., and the rest of the outfit will be here in a few days. The show will make their Winter quarters at the Interstate Fair Grounds, which are particularly well adapted for the purpose.

Gentry Brothers' Dog and Pony Shows exhibited at Mobile, Ala., Oct. 28.

THE RECORD OF DEATHS.

In Memoriam

MARGARET VOELCKEL.

Died Oct. 28, 1908.

A year has passed since she we loved the most
Departed from this earth to join the mighty host
Of angels who, in ecstasy, surround
The sacred throne where untold joy is found.

Sweet Mother,
When we, thy sons, beheld thy pallid face,
Thy silent form inert in Death's embrace,
Our hearts stood still in agony intense,
And dark despair transfixed with mad suspense
Our very souls.
And, in our poignant grief,
Our hearts rebelled at Destiny, the thief,
Who, with a stealth no mortal could forestall,
In taking thee, had taken from us all.

But now we see thee, Mother sweet, with eyes
Not wholly bound in earth and earthly ties.
Thou art above; we feel thy presence there
And hope divine has come to help us bear
More patiently our loss.
For, as the night
Proclaims the birth of dawn and glorious light,
Thus death but marks the on'ning of a life
Eternal, boundless, happy, void of strife.
And when our tired lids shall close in rest,
Thy outstretched arms will clasp us to your breast.

FREDERICK. RUDOLPH.
EMIL. AUGUST.

William Gleason.

William Gleason, whose death, following an operation, occurred at Oakland, Cal. Oct. 20, began his career as a super with James O'Neil in the late sixties. His rise as a comedian was rapid. After several years' work at Louisville, Ky., Mr. Gleason made a creditable appearance at Wallack's Theatre in New York and was then engaged as a stage director by Charles Frohman. In 1894 he became stage director of the Grand Opera House in San Francisco. Two years as stage director and business-manager for Nance O'Neil followed. He then joined the Baker Stock company in Portland, Ore., where he remained till his illness forced him to leave the stage. In 1880 he married Nina Crollius, a character actress, who survives him. His son, James A. Gleason, is with the Checkers company. Mrs. Gleason is now with the stock company at Ye Liberty Theatre in Oakland. During his career Mr. Gleason had been associated with many prominent stars.

Emma Desmond.

Emma Desmond, an actress who retired to private life some time ago and who had since been living at Birmingham, Ala., was buried in Columbus, Kan., Oct. 24. Miss Desmond, or Mrs. Tabler, as she was known off the stage, first attained distinction as a clever amateur, and coming to New York made her first professional appearance with Katie Emmet. She toured the West with various stock companies and at the Third Avenue Theatre in this city in March, 1906, she received very favorable criticism for her portrayal of the role of Mrs. Grubb in The Missouri Girl. She was an actress of quaint charm and excellent ability.

Mrs. Sarah Wood, who died at the Toledo State Hospital Oct. 25, had been on the stage forty years. She had played with Edwin Booth, Lawrence Barrett, Thomas Keene, Joseph Jefferson, Madame Janauschek, and Maggie Mitchell. She was one of the first to play on the Keith and Proctor Circuit. Her mind gave way last Winter while playing in The Clansman. Her husband, Dave Wood, author of several popular dramas, died a year ago.

Mrs. Catherine Aker, the mother of Nan Gill, died at Newark, N. J., Oct. 29. She was sixty-six years of age.

THE LONDON STAGE

Three New Plays and Four, for Which Much Was Hoped, Withdrawn—The Novelties Are Don, Sir Walter Ralegh and The Little Damozel, and Others Are to Follow.

LONDON, Oct. 24.—In resuming my pleasurable task of addressing MIRROR readers, it falls to my lot to give some account of the play productions and the playgoing and play acting prattle during the fortnight which has elapsed since I was last able to communicate with you.

The new plays, three in number, have been of a somewhat varied kind, and happily they are all successes up to now. The first was produced by Herbert Trench at the Haymarket, where he recently started his repertory season which he hopes will last a term of years. This piece is by Rudolf Besier and is entitled Don. It is a modern comedy, and expectation ran rather high as to how the brilliant young Hebrew dramatist, who had given us plays of such promise as the poem-drama called The Virgin Goddess and the strong if somber drama Olive Latymer's Husband, would come out in the lighter form of dramatic work. Happily, the youthful Rudolf came out well and strong.

Don is a play written around an erratic hero who, although in a modern society environment, contrives to act after the eccentric manner of that glorious monomaniac, Don Quixote. Hence his nickname, Don. The chief business of this new comedy shows how the wayward hero scandalizes all his friends and neighbors by carrying off the long-suffering wife of a somewhat brutal ultra-Puritanic husband. Please bear in mind that Don acts thus only from the purest motives; but the fact that while en route he stays at a cottage all night with the fugitive wife, tending her during a sudden severe breakdown of health, of course gives the busybodies a chance to put the worst construction on the escapade. This chance they avail themselves of right speedily, and many domestic alarums and excursions result therefrom. Such is the excitement, in fact, that presently the iron-bound Nonconformist husband is about to slay Don. All ends happily, however, and we have to thank our young author and our ditto manager for having given us a very delightful piece of work.

As in the cast of his previous production, King Lear, Manager Trench has selected the finest possible cast for all the eight *dramatis personæ*. Thus equal praise has to be meted out to Charles Quartermain as the hare-brained hero, James Hearn as his clergyman father, Christine Silver as the fugitive wife, Norman McKinnel as thhe pursuing Puritan husband, and Dawson Millward, Amy Lambourn, and Charlotte Granville in other characters.

New play No. 2 was of the historico-romantic cloak-and-sword kind—namely, Sir Walter Ralegh, written by actor-author William Devereux and produced by Lewis Waller at the Lyric. The highly esteemed Devereux (a dreadful desperado in most of his stage work) has already scored with other picturesque plays, as for example his Henry of Navarre, still being played with great success by Julia Neilson and Fred Terry; and his Robin Hood, which he wrote in collaboration with Henry Hamilton for the aforesaid Waller.

In a drama necessarily made up of elegant extracts from history and literature there is little call to tell the plot in detail. Suffice to say that in the character of Ralegh (who has, you see, this time had his "l" knocked out) Lewis Waller has splendid opportunities to score, both in declamation and in duels. He contrives throughout to "bring down the house," as the saying is. He is ably aided and abetted in his edifice-destroying endeavors by C. W. Somerset as Don Bernardino di Mendoza, a Spanish scoundrel; A. E. George as John Ballard; Shiel Barry as Francis Throgmorton; Herbert Jarman as James Longbow; Lillian Brathwaite as Walter's sweetheart and subsequent bride; Elizabeth Throgmorton, and Winifred Emery as the great Queen Bess, who, like the soldier in All the World's a Stage, is full of strange oaths.

Play No. 3 is a three-act comedy-drama entitled The Little Damozel, produced by Frank Curzon and Charles Hawtrey at Wyndham's last Thursday night. It proved to be a somewhat Trilby-like play of rather low Bohemian life, but showing, in spite of certain defects, so much promising humor and observation of character that its author, a young beginner named Monckton Hoffe, is to be welcomed to the ranks of playwriters.

The great surprise about this piece was that Charles Hawtrey, who represented a well-bred waster, not only had a character which was mean enough to marry a poor little restaurant harpist for a large sum of money down, but who on being found out actually arranged to commit suicide after he had insured his life in several offices for the benefit of the little woman he had wronged. Fancy our Hawtrey coming on the stage and talking about committing suicide! We rubbed our eyes in amazement. Happily he didn't carry out his threat, and all ended happily in a very conventional last act not by any means worthy of the previous two.

Hawtrey played in his best vein, except in the last act, when he seemed a little uneasy at his impending self-slaughter, and he was capitally supported by A. Vane Tempest as a society idiot who was the sanest man in the piece; Arthur Playfair, as the restaurant proprietor, and Liston Lyle as the contemptible cad who paid the scarcely less contemptible hero to marry the little Damozel. Also by May Blayney as the harpist heroine, and Gladys Mason as the chief cad's fiancée, who was previously betrothed to the hero cad. Hubert Druce, Ernest Thesiger, and Cecil Rose acted well as three foreigners whom the author had made a bit of a nuisance here and there.

Still, on the whole this author is one to be encouraged, and so here, you see, I encourage him.

Four of the most important plays of the present dramatic season are about to be withdrawn. Sir Arthur Pinero's 'Mid-Channel and the adaptation of Madame X will cease at the St. James' and the Globe, respectively, next Friday evening. James Bernard Fagan's scholarly adaptation of Brieux's La Foi, False Gods, to wit, will be withdrawn from His Majesty's a few days later. Important as these plays were, one cannot be surprised at their brief runs. Mid-Channel, although written in Pinero's best manner, is too brutally realistic, too lacking in human sympathy, to enjoy a long life. Madame X, although, like Mid-Channel, splendidly produced and magnificently acted, is too uniformly sad and poignant—too wretched, in point of fact—to please the general playgoer. False Gods, as I indicated in my MIRROR notice thereof, was too much of a theological treatise to suit the average public.

Mid-Channel will be followed by a new comedy by R. C. Carton, entitled Lawrence Sabiston, Dramatist, with George Alexander as the playwriting hero. Madame X will be succeeded by The Great Mrs. Alloway, with Lena Ashwell in the name part; and False Gods will be replaced by Beethoven, adapted from the French by Louis Napoleon Parker. Sir Herbert Tree will play the mighty maestro.

I regret to add that withdrawal No. 4 is that of your fine native-made drama, The Great Divide. This was acclaimed rapturously by all the papers and by many playgoers. Sooth to say, however, the extremely sad and deucedly obstinate heroine did not suit English playgoing tastes. Henry Miller, who has scored a tremendous personal histrionic success here, presents (with Frohman) The Servant in the House in place of The Great Divide next Monday.

As I write, we are in the midst of a conglomeration of chaotic cackle. For example, Henry Arthur Jones has again been prattling in pamphlets and orating at oyster feasts against the retention of the Play Censor. As usual, Henry Arthur has flung about the wildest epithets and has got himself generally sat upon by the saner kind of journalists. Moreover, Hall Caine (who, I am sorry to tell you, has just been taken very ill) has been issuing sundry pamphlets denouncing all and sundry who were not able to regard his latest novel, "The White Prophet," as a work of transcendent genius. H. C. has also diatribed those who dared to think that his denunciations of English rule in Egypt (as set forth in this book) were as ill-timed as they were unjust.

To add to the babble and general blitheringness, the authors of the Drury Lane drama, The Whip, have spoken severely (per solicitor's letter) to The Follies for having the audacity to travesty that drama in one of their little skits at the Apollo.

And lastly, but not leastly, the chatter churned forth this week has been much augmented by Manager George Edwardes denouncing the *Westminster Gazette*, because one of the critics in an otherwise laudatory notice of The Dollar Princess, at Daly's, had the confounded impudence to hint that the book thereof was "somewhat tiresome." Captain Basil Hood, adaptor of the book in question, also weighed in with a threat of an action for libel, but he soon climbed down when the *Westminster* replied. Day by day angry letters have appeared in print, not only between G. E. and *W. G.*, but much ink has been shed and much type has been set up with regard to letters, most of which denounced Edwardes for denouncing the critic.

Edwardes claims to have had something of a double grievance in the fact that the said critic appeared to gird at The Dollar Princess again in reviewing The Mountaineer, at the Savoy, and also in the fact that the *Westminster* printed Edwardes' first complaint, which was marked "strictly private and not for publication." Of course the *W. G.* had a fine chance for girding at G. E. over a statement of his saying that he regarded it as an anomaly for him to advertise his theatrical wares in one column and for them to attack them in another. Whereupon he withdrew his advertisements.

As Sir Lucius O'Trigger says in The Rivals, "It is a pretty little quarrel as it stands." Naturally we journalists cannot tolerate any managerial interference with the honest expression of a newspaper critic. I have dealt thus far with this managerial-journalistic quarrel because I feel that it should be interesting to American readers, especially after what has taken place in a similar manner in your own nation.

But woe is me! these outbreaks will, I fear, always occur from time to time, until managers and actors do as David Garrick always did—that is, write their own notices.

In the meantime you will rejoice to learn that no manager has at present threatened the life and liberty of your humble servant.

GAWAIN.

A BOOKING AGENT'S VIEWS.

Interesting Comments on His Calling from a Representative Member of the Craft.

Even to the most casual observer the evolution of theatrical business for the past ten years has brought about better system and more centralization of work, and to no branch of the business does this apply more than to the booking department.

The many advantages both to producer and local manager of having the booking of a large number of theatres handled at one central office are apparent even to those not versed in theatrical affairs. A few may contend that this is not so, and in support of their contention cite several apparently existing evils. It will be found, however, on close investigation that the evils so-called are due to some particular individual's method of doing business instead of the general plan itself being at fault. That there has been a growing demand for the facilities offered by a New York office representing the one-night stands throughout the country is further shown by a little study of recent changes in conditions.

Since such producers as Henry B. Harris, Brady and Grismer, Wagenhals and Kemper, Harrison Grey Fiske, followed by many others, successfully inaugurated the plan of putting out high-class road companies in New York successes, playing many one-night stands that heretofore never played a success while it was in its vogue, two facts have become apparent. The first is that even in the smallest one-night stands there is a demand for the best and that the people are willing to pay for it. The other is that a demand has been created for better booking facilities. As a result, where five years ago practically only city time was booked from New York, to-day nearly every one-night stand that can successfully handle the high-grade attractions has some New York connection.

The New York representation plan has come to stay. While it is true that there may be evils to overcome and the details of present methods may have to change to conform with future changes in conditions, the fact remains that with every progressive theatre the booking expense is one of the fixed charges. Money may be spent in expensive advertising, innumerable circular letters, or the local manager's yearly sojourn to New York, or it may be spent in paying a competent representative a reasonable compensation to be on the Broadway ground the year around. Experience shows that the latter plan is the most productive of profitable results for local theatre owners, especially when combined with some judicious advertising. The smaller towns must be able to offer as quick and effective booking service as the larger if they would successfully compete for attractions. New York representation facilitates this aim.

The producer playing expensive attractions in the new territory opened up during the past few years demands more service than just the open time. The modern agency must furnish it. We believe that the office with which the writer is connected is one of the first to insist on having all its houses make signed statements covering a great many details, not only as to the house, exact billing, stage, capacity, etc., but particulars of the town or city, its exact population, drawing population, class of industries, class of attractions that "take" best, dates of pay days, and their best gross amounts for the past year. This information is verified by the office as far as possible, carefully compiled and filed away for the benefit of the producer. This method is of great value. The producer may at the outset acquire information which he would seek to obtain later at more expense.

On the other hand, where the attraction is not known to the office with which the writer is connected, detailed information, which in turn is verified as far as possible, is required, duly digested and sent in the form of a special report to the house. In addition the houses make detailed reports nightly on blanks furnished by the writer's office, and so the attraction, like the house, must stand on its own merits, with no risk of misrepresentation. This all means work, and some one must pay for it. Who? The house. Why? Because it is cheaper for them in the end to pay the booking man than to have the attractions pay him.

The New York man must represent the house and that alone. He cannot serve two masters. Should he take money from both he would "loveth the one who payeth the best and stingeth the other."

This question of terms is one of the most delicate matters to contend with. Perhaps the application of some cold commercial rules would not be amiss here. A New York representative of the local manager is there to buy goods. In a way he practically controls certain marketable territory. Now, if he proceeds to use what power he thus acquires by insisting that the man with goods worth one dollar sell them for ninety cents, the man with the goods will do one of two things, either sell an inferior article or else go broke and out of the business. In either case, where has the smartness of the agent benefited his client? Furthermore, should the agent incidentally incur the ill will of the man with the goods, does it not also hurt his client out in Michigan, who is patiently waiting for attractions?

The very value of a booking agent lies in his knowledge of goods, or attractions, knowing the towns they are to go into and contracting at prices that are fair to both parties.

The local man can help in selecting goods if he will keep himself well informed by carefully reading the dramatic papers. The writer remembers one instance in particular a few years ago, when he was trying to fill an open date for Harrison Grey Fiske's Leah Kleschna. He offered it to a town of ten thousand population in Pennsylvania and was congratulating himself on making good with that one town by securing this splendid attraction for it on straight percentage. Imagine the agent's dismay at receiving a letter from the local may saying "he didn't know but the show might be a good one, but he had Ole Olsen in on Tuesday and didn't want to play two Swede plays the same week"!

Another one of the chief advantages of one office carrying the open time of a large number of theatres is the fact that figuratively speaking the booking office has a bird's-eye view of the territory. The agent knows where the bookings are becoming congested, and it is his business to keep them evenly divided, not allow too many musical plays or melodramas, as the case may be, in one section at once. In this way he makes money for the house and producer, and as he is probably on a commission their interests are always identical with his. If the agent is conscientious and not afraid of work, he is of the greatest aid to the man with the small attraction. Big attractions always have the right of way, but the small offering should be taken care of and its route switched if necessary so it is never forced to go in behind the big one or lose its date. Sometimes it seems in the way, but it always has been and always will be the small man who fills in and keeps the one-night stand's open time filled.

Should the agent be unfortunate enough to book a bad attraction, or even if a good play goes bad while on the road, the local manager suddenly remembers he is paying some one to book for him and immediately takes a fiendish delight in "jumping on" the agent. Even refers to the "bad one" as "your show" and says "he could do better than that himself," etc., forgetting (if you come from the writer's office at least) that the agent submitted it to him first and he chose himself to take the chance. As long as there are attractions there will be bad ones, and in spite of all precautions some one will get hit occasionally. Some local managers cannot seem to understand that the booking agent does not run the attractions but has to take other people's word many times as to their worth. Hardly a week goes by that agents do not receive wires from a local man inquiring why the paper or agent does not arrive, and time after time we are requested to send press stuff or copy for a programme printed a month ahead. The agent's only consolation is to get some weary producer on the telephone and read to him the letters berating an attraction, which generally pleases him about as much as the box-office statement he received in the mail.

The average New York producer is "game" to the core and seldom berates an agent for booking him into towns that do not turn out well. He generally selects his own route and abides by the results. He is also very appreciative of advice or information and good service, and is more apt to be moved on the question of terms than the local man. Of course there are exceptions both ways, but the man with the attraction generally has more of the gambler's instincts. If he didn't he would probably be running a theatre instead of a road company.

It is a common occurrence for house managers as soon as they secure a New York representative to lay back and expect him to do it all; they may not even deem it necessary to send in inquiries received from attractions for time. No matter how bad the town is, the agent is expected to inveigle splendid stars and plays to go in and play. Should he fail he is pronounced "no good," etc. On the other hand, the "live ones" put it on their letterhead that they have a New York man and keep plugging away as before; when an attraction from New York writes them they promptly answer and write their New York office at once to help them land it. It is needless to say that these hustling ones are the ones who secure good bills. Their New York representative can't help but hustle for them and boom their houses and towns. These are the fellows who generally advertise a little and use money to notify the producer that they think enough of him to keep their time on file in New York for his convenience.

The theatrical world is full of brainy, honest men, and with true optimism one can state that the modern theatrical methods are slowly eliminating misrepresentation, slowly minimizing the element of chance and guesswork as much as possible, and are surely putting the theatrical business on a solid, legitimate basis. And in this improvement the booking agent has taken a generous share in the past and seems destined to take even a more important part in the improvement and advancement of the future.

CHARLES MAYNARD.
Manager, Booking Department, Aarons' Associated Theatres.

CUES.

Stephen Phillips, the playwright and author of Herod, was declared a bankrupt at London Oct. 29.

Horace Newman has been engaged by Lew Fields for the company supporting Marie Dressler in Tillie's Nightmare.

Marie Tempest's American engagement in Penelope opens early in December.

The tour of Lo came to an end last week, and for the time being Production and company are enjoying a respite.

Richard Carle's new play, on which he is now putting the finishing touches, is to be called Pro and Con.

Hildur Ostman, who has been spending the Summer at her home on Staten Island, opened her season at Dover, N. J., Oct. 30.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

FEW PRODUCTIONS WERE MADE IN THE GREATER CITY DURING THE WEEK.

Anna Laughlin Presents New Offering at the Fifth Avenue—The Neapolitans and Mlle. Nadge Appear at the Colonial—George Nagle and Company at 125th Street.

Anna Laughlin.

That dainty artist Anna Laughlin presented a new singing act at the Fifth Avenue last week and once again she stepped further along in her progress theatric. Miss Laughlin is "such a dimmere, pretty and winsome little body that her appearance alone is sufficient to please the most hardened playgoer or vaudeville attendant, but when combined with her truly artistic singing, it is a treat that none can fail to enjoy. She is appearing at present with a small boy who unfortunately was not programmed and who really deserves a line in his favor. Miss Laughlin opened with a "kid" number, being brought on the stage in a tiny express wagon which the boy drew across the stage. A dainty, white child's dress was worn by the star, the boy appearing in blue jeans and shirt with a big straw hat. "Can't You See" might be the title of the first song, which was followed by a pretty little dance that pleased immensely. Then Miss Laughlin delivered a short monologue, the theme being in tune with her character, and many funny child stories were told. "I Love That Funny Face" (?) followed, the boy singing the last verse and chorus alone, while the fair Anna changed to a more sedate gown of ankle length. The change was quite remarkable, and proved what a costume really has to do with makeup as it made her look years older, but quite as bewitching. "Fairy Land" was sung the number being appropriate and catchy, and again the boy sang the last verse while Miss Laughlin made her last change to a "pony" costume of white with big polka dots, black hose and shoes, and big sailor hat to match the costume. A black sash with tassels encircled her waist and tassels hung from the neck which was cut slightly decollete. Criss-cross piping was appliqued to the collarette at the neck and down the sleeves which were of elbow length. The last song was "I Want to be a Drummer Boy," the number winning a goodly round of applause, but really deserving better. It is to be hoped that the booking offices will keep Miss Laughlin in town for many weeks.

George Nagle and Company.

Presenting an old idea in a new form, George Nagle and company scored a pronounced hit at Keith and Proctor's 125th Street Theatre last week. They use a scene "behind the scenes," showing the dressing room of two vaudeville actresses, played by Juliette Chandler and Carrie Adams. Mr. Nagle plays the part of a property boy and stage hand. The comedy is brought out through a lot of by-play between the latter and the two girls, one of whom is of the timid sort and the other the reverse. Singing, dancing, whistling and baton swinging were features that helped to make the act the hit it was, and the lines proved highly amusing from start to finish. The set was in three, with a partition dividing the dressing room from the stage.

Mlle. Nadge.

Presenting an equilibristic act at the Fifth Avenue last week, Mlle. Nadge, an attractive and well formed woman made her first vaudeville appearance in town. She works with a high platform, fourteen steps leading to it from each side. Many of her feats are quite remarkable that of walking up the steps on one side upon her hands and down the other, being particularly so. Contortion work is also shown, while for a closing feat she does a teeth hanging "stunt" from beneath the platform, revolving with great rapidity as she hangs suspended in air. The act was applauded quite generously, and for an opening position she scored heavily.

The Neapolitans.

A new trio of singers, two women and one man, made their metropolitan debut at the Colonial last week, rendering selections from grand opera and other classical work. All are costumed in the garb of the mediaeval days, the contralto, Marion Littlefield, first appearing in Beshinga, as a man, and later wearing a gown. On Tuesday night the act was received with signs of enthusiasm, and vocally it is one of the most pleasing offerings of the present season. Charles Lowenberg is the sponsor.

CLEVELAND IN PITTSBURGH.

W. S. Cleveland has gotten into Pittsburg, Pa., a city that he has been unable to get a foothold in, try as hard as he would. For some unaccountable reason, Pittsburg has been impenetrable, as far as Cleveland was concerned, it being one of the few cities that he has not supplied with an attraction of some kind during the two years and five months' existence of the Prudential Vaudeville Exchange. However, bulldog determination has finally won Mr. Cleveland a very auspicious entree to the Smoky City, and now his bills are being seen at the New Kenyon Theatre beginning Oct. 25. Among the acts on the opening bill, are, Thomas Grimes company, Pete La Mar, Cardownie Sisters, and Page and Mercery.

MAT HENSEN IN VAUDEVILLE.

Matt Hensen, the negro who accompanied Commander Peary on his trip to the North Pole, is now in vaudeville giving a lecture on his experiences in the frozen north. William A. Brady first tried him out as a regular lecturer, but the experiment proved somewhat of a failure, and he is now playing United houses. Week before last he appeared at the Grand Opera House, Pittsburg.

FIFTH AVENUE THEATRE.

It was a well balanced and thoroughly pleasing bill which was offered at the Fifth Avenue last week, and on Tuesday afternoon the large matinee audience showed its appreciation generously. Mlle Nadge opened. (New Acts.) Arthur Rigby, the monologist and minstrel, was cancelled after the Monday matinee and Avery and Hart took his place, the colored team again scoring as they always do. "Transmagnificbangdanuality," "That's Plenty" and "Down Among the Sugar Cane" were their song offerings. Wormwood's Animals came second, and the act entertained as it usually does, save for its noisiness and the roughness of the trainer. In fact there are few animal acts in vaudeville to-day, in which the trainer uses such rough and unpleasing methods as does Wormwood. His whip is in supreme evidence all of the time, and the chains attached to his simians are ever on the straining point. The bicycle riding is quite the most remarkable of any accomplished by monkeys and was fully appreciated. James Devlin and Mae Ellwood in their ludicrous sketch by Fred J. Beaman, The Girl From Yonkers, were one of the most enjoyable offerings of the bill. The idea of the playlet is novel and it is played exceptionally well. Anna Laughlin (New Acts). George Beban and his excellent supporting company were again seen in The Sign of the Rose, and it is needless to say that the dramatic offering held the intense interest of the audience from rise to fall. Mr. Beban's fine Italian characterization has not fallen off and he was as dramatic and forceful as ever, while the finer points of the part were brought out clearly and artistically. Bayonne Whipple again proved herself an actress of more than ordinary ability and her impersonation of the mother of the kidnapped child was as capable as when she was seen at the Colonial recently. Carter De Haven repeated his hit of the previous week and each number of his act was thoroughly enjoyed, while the piano playing of Hansi Hanke was as capable and artistic as before. The boy dressers worked more rapidly and the costume changes in view of the audience proved somewhat more interesting. It would be better, however, to leave this portion of the act out and allow Mr. Hanke to fill in the waits with his playing, which is somewhat marred by the "side attraction." Hassan Ben Ali's Whirlwind Arabs closed the bill effectively as this act usually does, when so placed.

RYAN AND RICHFIELD'S BOOKINGS.

Thomas J. Ryan has just signed up forty consecutive weeks over the Orpheum Circuit, opening March 13 at Minneapolis and closing at New Orleans Feb. 12, 1911. The new sketch, Mag Haggerty, M.D., which was written for the Thomas J. Ryan-Richfield company by Will M. Cressy, has met with remarkable success and is now playing the big United houses in and about New York. Mr. and Mrs. Ryan will spend their vacation next Summer in California with Mr. and Mrs. Cressy and will then reopen their Fall tour of 1910 at San Francisco.

BLANEY'S FOR VAUDEVILLE.

Blaney's Lincoln Square Theatre is now a vaudeville and picture house. Beginning yesterday, the People's Vaudeville Company began a trial at this most changeable house, presenting six acts and a series of pictures. Eddie Clarke and his Winning Widows were scheduled as the headliner.

ALHAMBRA.

Ergotti and his two Lilliputians opened the bill and caused both amusement and interest. The acrobatic work of the little fellows in tasteful purple tights was exceptional, and the posings of Ergotti, together with agility in skipping about the stage, furnished many good laughs. Binns, Binns and Binns in their antediluvian musical act came second. When will they exploit something new? W. C. Fields had third place, rather early for him, and, as always, impressed every one with his ability both as juggler and comedian. Lola Merrill and Frank Otto show great improvement since their recent opening. The act, after the Shower, is still a bit slow in getting started, but the comedy gathers rapidly and finishes strong. On Monday night they sang an encore verse of their duet and then took five bows. Otto's song, "This Is No Place for a Minister's Son," was well received, but it was their original duet that caught the fancy of the house. Harry Tate's Motoring was the first laughing hit on the bill and preceded intermission. Jesse Lasky's Song Shop followed intermission, and although not up to the usual Lasky standard went fairly well Monday night. It is a hodge-podge of specialties, which included the dancing of De Haven and Sidney and the whistling of the Shaw Twins. Among the song numbers were "Say No More About It," sung fairly well by John T. Murray; "Won't You Harmonize with Me?" and "I'm Awfully Glad I Met You," both ensemble. Albert Chevalier did not cause the furore he once commanded, but the capacity business done all week most certainly must be credited to him primarily. His songs were "The Workhouse Man," "I've Got 'Er 'At," "Wot Fur Do 'ee Luv Oi?" "Mrs. 'Awkins," and "My Old Dutch." Clifford and Burke scored ably in a difficult position, the rendering of "You Ain't Talking to Me" being especially good and calling for repeated encore verses. Alcide Capitaine and pictures completed the bill.

PLAZA MUSIC HALL.

Business again fell off to a pathetic extent at this house after the withdrawal of Harry Lauder, and on Monday night there was but a slight attendance. Octave Callonette, the wire performer opened, followed by W. E. Whittle, the ventriloquist, who scored a fair sized hit. Foster and Foster again gave their piano singing act, the number passing along quite as well as it usually does. Joe Hoganny and his Lunatic Bakers were seen in their really wonderful acrobatic tumbling, all of which was greatly enjoyed and applauded. The Kohler Trio sang a series of operatic selections followed by John C. Rice and Sallie Cohen, who presented The Kleptomaniacs, the sketch and players being fully appreciated. Julian Eltinge, that most remarkable of all female impersonators, offered his Brinkley Girl, The Bathing Girl, The Hayden and his Incense Dance. His work was generously applauded and he fully deserved every "hand" he received. Mr. Eltinge was the headliner, and that he fully deserved the position goes without saying. Hanlon and Clifton closed the bill with their acrobatic work.

KEITH AND PROCTOR'S 125TH ST.

The usual big houses were in evidence here last week. The bill for the first half comprised: Lillian Hammond, May Stokes and co., the Boldens, Coppe and Coppe. Second half: Joe Mole, Margaret Cushing, Morton and Morton, Levis and Lloyd, George Nagle and co. (see New Acts).

Among Agents and Producers

Vernon, the ventriloquist, arrived from England last Thursday on the S. S. "Teutonic." He will open at Detroit, Mich., Nov. 8, booked by M. S. Bentham.

Harry Bulger, who just closed with A Night of the Fourth, will soon be seen again on United time, booked by M. S. Bentham.

Forbes and Bowman, who have been scoring a hit with George M. Cohan's American Idea company, will reappear in vaudeville beginning Jan. 3, at Memphis, Tenn., then touring the Orpheum Circuit. The act is booked by Bentham.

Otis Harlan will shortly appear in an act supported by five people. He will open on United time Nov. 29, booked by Bentham.

Ray Cox is doing a new act at the Fifth Avenue this week.

Thomas Cogswell and Audrey Dupont will present a new sketch by Will M. Cressy at Keith and Proctor's 125th Street Theatre the last of this week. The act will be reviewed in next week's Mirror.

Virginia Drew Trescott's great labor playlet, A Man of the People, proved such a success on the Western Circuit last season that she has organized a special company for its presentation over the Eastern time, with new scenery and effects. The company includes Jack T. Blunkall, Frances Brent, and Percy Challenger, the latter character actor will sustain his original creation of "Grimes" and manage the business end. The initial performance by this company was recently given at the Paterson (N. J.) Opera House and evoked the greatest appreciation and praise.

Helen Grantley is shortly to go out over the Orpheum Circuit in a new sketch called The Agitator, opening in about two weeks. Von Sievertzch is putting the act out.

Mrs. Annis opened in a new act at Perth Amboy, N. J., yesterday, Monday, Nov. 1. Edward S. Keller is doing the booking.

Armstrong and Clarke opened at Poli's Theatre, Scranton, Pa., last Thursday, Oct. 28, booked by Edward S. Keller. The act filled in time brought about by a cancellation.

Johnny McVeigh, Gertrude Barnes and Girls is the new offering Johnny is soon to open with near New York. The act is a pretentious affair, the costumes and scenic effects being of a costly and original nature, and the comedy and singing handled in a novel and entertaining manner.

Jane Elton, now on the Morris circuit with a single act, will soon be seen in a new comedy act with Arthur O'Keefe. Both are exceptionally clever people, and the act should be a good one.

Edward Waldmann, the Shakespearean actor, now in vaudeville, presenting with his company, his condensed versions of Dr. Jekyl and Mr. Hyde and The Devil, has a new vaudeville act in preparation, consisting of short scenes of four classic plays.

Billy Burke will shortly present Richard Crolius in a new musical comedy act, entitled Shorty's Elevation. He will be supported by Alice Warwick, Charles Crolius, and a cast of eight people, with scenic effects of an original nature. Clarence Wilbur is booked by Mr. Burke over the Western and Middle West time in The New Scholar. The smaller managers are negotiating for his vaudeville version of Uncle Tom's Cabin, and it will probably be produced again soon with a cast of twelve people and special scenery. The Models of The Jardin De Paris, with Carl Henry, are headlining the Maryland Theatre, Baltimore, this week, and have an entire route booked to follow over United time. The Last of the Regiment, another new production of Mr. Burke's, featuring Alex Cameron and Company, is now playing Western time. It is a big comedy singing sketch with six people and special electrical and scenic effects.

George H. Phillips has opened a vaudeville agency at Montreal, Que., with the exclusive bookings of many houses in Canada to offer performers and acts.

Morgan and Chester, after a rest of four months at their home in Richmond, Va., will make their re-appearance in vaudeville, they having been booked by Norman Jefferies to play United time. An original skit entitled The Arrival of Dr. Cook, in which they have made a decided hit, will be their offering. Their engagement opened at the Broadway, Camden, N. J., Oct. 25.

Eddie Redway and Gertrude Lawrence scored a heavy hit in their new act at the Empire Theatre, Calgary, Canada, week before last.

Thomas Dera will shortly go out in a sketch entitled The Man at the Door, which was written by Jeff T. Branem. The sketch is now in rehearsal. Mr. Dera is a delineator of negro characters well known in the West. For the past few years he has been a newspaper man, but is now going back into his old field.

Anton Gallagher and Bill Raridon have opened in a new variety sketch, called College Days.

PENCILED PATTER.

If King Solomon was alive he could do a "swell" girl act with his wives.

Beauty may be only skin deep, but its effects are far reaching.

Harry B. Lester plays Hammerstein's next week.

You imagine there must be a lot of towns that Rand McNally missed when you read the route of some of those Chicago musical comedies.

Things are kind of slow. There has not been a new "freak" headline attraction reported for several weeks.

It is rumored that some one laughed at a joke in South Norwalk, Conn., last week. Those who know the place cannot believe it.

Gray hair is honorable, except when it's on a joke.

Anna Narone, who is at present doing a single act in vaudeville, is considering an offer from a musical comedy manager.

Ben Ross, the Hebrew comedian, does a burlesque imitation of Harry Lauder in The Columbia Girls. At one performance in St. Louis last week a Hebrew in the audience turned to a young man sitting beside him, evidently his son, and said, "Ike, didn't I tell you Harry Lauder was a Jew?"

There's no use in being artistic unless you can make money at it.

The English sense of humor, so much commented upon, isn't half as bad as the American sense in some small towns. And this is not a joke.

The London *Music Hall and Theatre Review* of Oct. 21 had the following item: "Bert Levy was urged by a Prague manager to make some concession on his salary. Finding his persuasions in vain he said: 'Herr Levy, you really should not miss Prague: we have the finest and oldest Jewish cemetery in the world.'" Comment unnecessary.

Kid Gabriel had eleven weeks out of six canceled by the Society for the Prevention of Cruelty to Animals last Tuesday at 11.15. Kid is accused of cinching his girth so tightly that the mainspring of "Hellerophon's" carbureter got mixed with the hairspring of his mane—hence the horse refused to work more than one matinee every other Friday. The equine is reported to be resting finely at present, inhaling the ozone of Pittsburgh.

Isn't it about time for another song about "Dear Old Broadway?"

An agent in the Knickerbocker Building was overheard to remark that if he could get a Sunday show to book he could give an act a whole week's work.

The saying, "As scarce as hens' teeth" has been discarded along Broadway. "As scarce as elevators in the Long Acre Building" replaces it.

Well, yes, you might say the "hypnotist craze" has died a sweet and natural death, but a certain agent cannot say "Nay, nay, Pauline," the contracts were signed some time ago.

The fellow who posed for the breakfast food that makes you smile has nothing on Sig Wachter. Sig just couldn't stop smiling if he tried.

Irene Franklin and Burt Green are playing for the United Booking Offices. They almost played for Morris, with the accent on the "almost." Well, nobody could ever say that Burt Green took after the last part of his name.

Herbert Cyril is thinking of following Rockefeller's example and set aside a fund to discover how to stop growing. He's six feet two now and still going up.

Vaudeville Dictionary: "Break-in-week"—A chance to work for nothing. "Commission"—What the agent sometimes gets. "Feature act"—The act that does the least but is paid the most.

Any one can be a manager, at least in their own minds. THOMAS J. GRAY.

VICTORIA.

Packed houses were the rule here all week, drawn to the house by the exhibition of the motion pictures of the recent fistic combat between Jack Johnson and Stanley Ketchel. (See Picture Reviews.) The pictures ran fifty minutes, and the rest of the bill was made up of: Harry Leybourne, who scored with his English monologue and piano playing; Farley and Claire, singers and dancers; Mlle. Camille Ober, the dainty and remarkable soprano; Thomas J. Ryan-Richfield company in their latest Cressy sketch, Mag Haggerty, M. D., which was the big laughing hit of the bill; Lasky's Pianophiends, and Nat M. Wills, who had a lot of new stories about "Hortense" and several new and screamingly funny song parodies.

HIPPODROME MAN KILLED.

Albert Cole, an electrician of Port Richmond, S. I., was mortally injured on the afternoon of Thursday, Oct. 28, on the stage of the Hippodrome. Cole went to the top of a 70-foot ladder at the back of the stage to arrange the lights for the setting of The Middle of the Earth. He lost his balance and fell. In his descent he struck an iron projection and then landed upon the head of Hika Tarewa, one of the Maori chiefs. The latter was knocked unconscious. Cole was taken to the Flower Hospital, where he died. He suffered a broken back and internal injuries.

VAUDEVILLE. VAUDEVILLE.

"PAULINE"

The Eminent French Hypnotist — Tremendous Hit

Act held over for third week, Chicago, American Music Hall.

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success.

THE SCHOOL OF ACTING

A Bigger Hit Than Last Season!

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

ORPHEUMING

In the West — Next Two Years

A Copy of None, Copied by Many

BERT LESLIE

I love the dear old Broadway Shows
They really hold my heart,
The authors, too, are Corkers;
But I hate to write my part.

For when you have put in your own
And Fluffy starts for the woods,
By looking in the Manuscript
You'll find they have your goods.

THOS. J. RYAN----RICHFIELD CO.

Presenting the latest and greatest success of the Haggerty sketches,

MAG HAGGERTY, M. D.

By WILL M. CRESSY — Member V. C. C.

AMERICAN MUSIC HALL.

The bill showed vast improvement over the one of the week previous, and it reminded one of the many really meritorious offerings William Morris gave his public last season. Jack Hawkins opened with his acrobatic act, followed by Ed Gray, that "Tall Tale Teller," whose monologue was well received on Wednesday afternoon. Grant Gardner and Marie Stoddard again offered their musical act, with the latter's broad comedy characterization which caused no end of laughter as it invariably does. Rinaldo's exceptionally artistic and peculiarly characteristic violin playing met with favor of the spontaneous sort, each classic number being greatly enjoyed and his own "Rinaldo Rag" being applauded as few selections are. He is an artist in his own class and his eccentricities are not at all displeasing even though pronounced as they are, as he plays character from start to finish. Anne Blancke was seen for the first time in town playing a Morris house, and her sketch Freckles, written by Porter Emerson Browne, was as well liked as ever. Her support did not seem to play up to their parts, however, on Wednesday afternoon, and the work of each could have been better. Clarice Vance sang her old repertoire of songs, and while they were as artistically rendered as hitherto, it seems rather too bad that she could not have had at least one new number. Her appearance was greeted with much applause, but her closing was weak compared with what she received last season. The Svengali Trio repeated their "mystery" act and again had the audiences guessing during the entire offering. Little Hip, the remarkably trained elephant, proved one of the most entertaining acts on the bill. In fact he is one of the most interesting of the many animals seen upon the stage to-day. There is nothing of the objectionable in his training or his work and he goes through his series of tricks as if he really comprehended what he was doing. His smoking a pipe is most remarkable, and it seemed as if he hugely enjoyed the aroma of nicotine. Edward Blondell presented his old comedy skit, The Lost Boy, and again the act was greeted with exuberant laughter. Claire Everette, a new woman in the act (if we mistake not) was seen as Lucille Gray while Miss Wade again played the part of Stella, the stuttering miss. Al. Fields and Dave Lewis scored heavily with The Misery of the Hansom Cab, and many new lines were recognised. It is to be pitied that this act has not been presented oftener instead of being laid off lately in favor of so many inferior acts. At the close they sang a parody-medley which included travesties on "Chirri-birriblim," "Marie, oh, Marie," "Yankianna Rag" and other songs, all of which were most creditably sung and hugely enjoyed. Sophie Tucker came next to last with quite a long list of songs. She scored an emphatic hit and although she failed to enunciate or articulate very clearly at times, showing carelessness in her renditions, she was nevertheless greatly enjoyed. Her repertoire included "The Cubanola Glide," "My Southern Rose," "My Husband's in the City," "Wild Cherry Rag," "Good Mornin' Judge" (a new song in which the orchestra and leader assisted capably), and "That Yiddish Rag" another new number, which proved uninviting and most ordinary. Her black princess gown of velvet, cut decollette, with shoulder sleeves and a lace guimpe was admired by the women folk. The De Voie Trio of acrobats closed.

BUY A JERSEY HOME.

Jack Terry and Mabel Lambert (Mrs. Jack Terry), who have just returned from London have bought a beautiful country home in Moresemere, New Jersey, and it is almost impossible to get them to discuss any other subject. Mr. and Mrs. Terry are simply delighted because it solves their little nine-year-old son's schooling problem. Mr. Terry declares the public schools in Ridgefield, N. J. are far superior to anything they have in Great Britain, without any of the heavy cost attached to the latter.

COLONIAL.

Without any big stars to draw heavy business, the Colonial had well filled houses at each performance last week. Mabel Hite and Mike Donlin were the headliners, presenting their new act, A Double Play. Personal family affairs play the greater part in the offering, and it is rather to be pitied that the public has to be bored with constant reminiscenses nowadays about the marital ties of so many of its stage favorites. Who really cares whether Mike Donlin stays out after nine-fifteen and imbibes of one more soothing concoction than he should, and is reprimanded therefor by Mabel Hite? To be sure the act does not go into such minute details of the home existence of this couple, but nevertheless it is tiresome to hear constant allusions to the ball playing prowess of one who should be playing ball when his "home" team evidently needed him so sorely (according to his own opinion) instead of endeavoring to accomplish impossibilities before the lights, especially so when scores of real actors are parading Broadway in search of illusive "time." Enough! Frank Fogarty scored the biggest single hit, and his Irish stories and songs never went better than on Tuesday night. In fact he was one laughing success from start to finish. He sang a "Table D'Hote" song, which was extremely funny; and "McClary's Silver Wedding," a truly amusing Hibernian number; closing his act with a new recitation with orchestral accompaniment. The latter deserves a word of comment and it again showed the comedian's ability to do serious work commendably. Peter, the monkey shared the electric sign with the regular headliners and the simian closed the bill effectively, holding the entire audience to the pictures on Tuesday night. His act is along the same lines as heretofore. Wentworth, Vesta and Teddy opened with their clever tumbling, and the clever work of the dog won spontaneous applause during all of his feats of balancing and jumping. Ryan and White were in second place, their "exhibition" dancing meeting with decided favor and earning much applause. Their suits are well fitted and in good taste as to color, but the facings and "trimmings" are a bit "rapid" and would show more refinement if left out of the designing. Motogirl, third, mystified almost everyone until the finish when she made her bow and danced off the stage. The act is quite as remarkable as ever. Trovato played the violin in his own peculiar way and his eccentricities caused much mirth. He did not go as well as the week previous when seen at the Victoria, doubtless because Colonial audiences know real music of the "faking" sort. A violinist who really plays and without resorting to tricks and freak methods never fails at this house. Barrows, Lancaster and Company were seen just before the intermission in their familiar sketch, Tactics, written by Margaret Mayo. James O. Barrows, as the General; John Lancaster, as the son; Joseph Eggenton, as the Colonel and Frances Golden as the latter's daughter, were each enjoyed in their respective roles, and the sketch proved as entertaining as it always has. The Neopolitans followed the interlude, the trio being composed of Rosalind Lowe, soprano; Marion Littlefield, contralto, and Francisco Manetta, tenor. They rendered a programme of grand opera and other classic selections, each number being greatly enjoyed. Julius Lenzberg's orchestra played two entertaining overtures and again the organization proved itself to be the best heard in the vaudeville theatres of the metropolis, which is saying much.

VAUDEVILLE. VAUDEVILLE.

JAMES HARRIGAN

The Juggler Monologist

THE USUAL HIT

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar — Mail, care MIRROR.

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Playing Morris Circuit.

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Starring this Season,

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KATHRYN MILEY

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KATHERINE NELSON AND OTTO ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. — ED. S. KELLER, Agent.

VALERIE BERGERE

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Repertoire of Playettes — Play "United" Time

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ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York*

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT

Adele Blood. Edward Davis. Templar Saxe.

A SCENE FROM THE PICTURE OF DORIAN GRAY.

Edwards Davis, M. A., the author of The Unmasking and All Rivers Meet at Sea, has produced another dramatic triumph that promises to be a sensation. It is his own dramatization of Oscar Wilde's "The Picture of Dorian Gray," and this has been said of it:

"The genius of Oscar Wilde never gave itself expression in anything more brilliant or clever than 'The Picture of Dorian Gray,' a one-act play, which Edwards Davis and his company are presenting at the Hudson Theatre, Union Hill, this week. It positively bristles with epigrams, shafts of wit and bits of cynical philosophy. It holds the audience in a spell of wonder at its sparkling dialogue, and then plunges them suddenly into a state of speechlessness and bewilderment with a totally unexpected climax. 'The Picture of Dorian Gray' would stand out alone on any bill of vaudeville attractions—indeed, it is worth many times the price of admission charged at any theatre in the world."—"The Dispatch," Oct. 19. This is indeed strong praise, but the little play undoubtedly deserves it.

NEW VAUDEVILLE THEATRES.

The Colonial Theatre, Philadelphia, located at Fifteenth and Chestnut Streets, in an old and remodeled Y. M. C. A. hall, was opened to the public as a new vaudeville and motion picture theatre on Monday, Oct. 25. The new house is under the management of M. W. Taylor and Frank Wolf, and has a seating capacity of 1,200. There will be one matinee each day and two night performances. Six acts will be offered with motion pictures.

The Lyric is a new vaudeville theatre located at St. Joseph, Mo., which opened Oct. 17. See Vaudeville Correspondence.

The Vons Theatre is a new playhouse located at Winnipeg, Manitoba, which is devoted to vaudeville and motion pictures. It opened Oct. 25.

The Nickleodeon, Fall River, Mass., opened Oct. 25 under the management of M. B. Sheedy and C. E. Cook. Vaudeville and pictures will be presented and the bill will run continuously. C. E. Cook was at one time manager of Rose Stahl when she played under the management of Atkinson and Cook. Walter Bigelow, who had signed with Bertha Galland has been appointed resident manager of the Nickleodeon and will not go on the road this season.

After negotiations covering a period of five years B. F. Keith has secured a site for a new vaudeville theatre at Syracuse, N. Y. It is located at 408-414 South Salina Street and extends a distance of 275 feet to Clinton Street. The Keith interests plan to use the entire site for their theatre proposition. Facing Salina street, they will erect a modern store and office building. In the centre will be a wide arcade entrance to the theatre, which will be at the rear of the site, with exits and entrances in Clinton Street. The plans have been prepared by Mr. Keith's architect, Mr. Johnson. The lease of the property is for ninety-nine years and becomes effective Jan. 1, 1910, and it is said that work will be started in the Spring.

The People's Theatre, Owensboro, Ky., will open Dec. 15 under the direction of J. C. Rogers. The house will have a capacity of 800.

A new vaudeville theatre is being erected in Titusville, Pa., by Messrs. Elliott and Bacharach which is expected to be ready for opening on Thanksgiving Day. A lot was purchased on the main business street and a building 40 feet in width by 150 feet in depth, of tile block, with brick front, to seat 800, with room for addition of balcony and gallery, is being erected. Vaudeville will be supplied by the Gus Sun Agency, and it is expected to run three large acts and pictures. Harry W. Elliott, of Franklin, Pa., will be the local manager.

The New Mission Theatre, at Salt Lake City, Utah, now approaching completion, and which was started for a moving picture house, will not present moving pictures, but will offer vaudeville, under Sullivan-Considine direction. John Clark will be the manager.

CIRCUS TENT BLOWN DOWN.

On Friday evening, Oct. 22 a severe windstorm swept over a part of Indiana, and the gale blew down the tent of the Norris and Rowe Circus which was playing at Princeton, Ind. Twelve hundred persons were attending the performance, but by some miracle none were killed and but few injured. Men used their knives in cutting their way out of the mass of canvas, and many women fainted in the crush. A fire broke out in the menagerie tent, but was speedily extinguished, while two elephants and some horses got away, but were recaptured some time after. The accident occurred at 9.15 o'clock. The loss will amount to several hundreds of dollars it is reported.

MORTIMER M. THEIS BANKRUPT.

Mortimer M. Theis, the burlesque and vaudeville manager filed a petition in bankruptcy last Tuesday, Oct. 26, showing the following liabilities: $44,801 and no assets. Among the creditors are Frank Hayden, $20,875; Joseph McCormick Printing Company, Detroit, $2,074; W. J. Morgan Lithographing Company, Cleveland, $1,346; Otis Lithographing Company, Cleveland, $1,952; Metropolitan Printing Company, $650; A. Hoffman, $2,958; B. E. Forrester, $420, and National Association of Producing Managers, $752. He owes $2,654 to twenty-six actors and actresses, it is reported, among whom are Bonita, $925; Nat Carr, $548; Lew Hearn, $190; William Kerngood, $259; Sadie Keller, $50; Nella Palmer, $34; Clara Barnes, $20, and Helen Whitney, $20.

VAUDEVILLE THEATRE OPERATIONS.

The Superba, San Antonio, Tex., has been sold to W. Gelbig, who will operate the house as a vaudeville and moving picture theatre in the future.

The Bijou Theatre, Decatur, Ill., will open Nov. 8. Mr. Sigfried will not manage the house this season, but William A. Haas, who has managed the Bijou in Dubuque, Ia., for several years, will be in charge.

The Wonderland Theatre, Owensboro, Ky., closed Oct. 31. See Vaudeville Correspondence.

John Considine, of Sullivan and Considine, has secured a half interest in the American Theatre, San Francisco, it is reported, thereby giving the S. and C. Circuit a permanent house in the metropolis of the coast. It is reported from that city that Abe Cohn and Ed Homan have each sold a half of their interest in the house to Mr. Considine and as a consequence it is believed that Grauman, of the National, will hereafter have to look elsewhere for his acts.

THE BRONX THEATRE OPENS.

Percy G. Williams' new Bronx Theatre opened its doors for the first time yesterday, Monday, Nov. 1, before two crowded houses. The front of the theatre was massed with floral contributions sent Mr. Williams by his many friends from all over the country, and during the day he received telegrams and letters by the score congratulating him upon his new venture and wishing him every success. The house, which will be described in THE MIRROR next week, is the equal of any of the Williams' theatres, and has every conceivable modern improvement from front to back. Architecturally and artistically it is most pleasing, and nothing but favorable comments were heard on all sides. The opening bill as announced yesterday morning included: Chevalier as headliner, Lasky's Pianophiends, Ryan and Richfield, Avery and Hart, Farrell Taylor Trio, Wormwood's Monkeys, Ed Morton, Ryan and White, and Wentworth, Vesta and Teddy.

VAUDEVILLE JOTTINGS.

Johnny Echert and Harry Frances, of the team of Echert and Frances, comedy conversationalists, opened at Keith's Grand Theatre, Cleveland, Ohio, Oct. 25. Their act will shortly be seen over Sullivan-Considine time, they having been booked by Norman Jeffries for a twenty weeks' engagement over this circuit.

At a recent performance of Miller's 101 Ranch Wild West Show, at Eunice, La., Manager Joseph C. Miller, upon request of the president of the Eunice Progressive League, granted time to representatives of the league and citizens of this community to address the audience in the interest of the campaign Eunice is waging for the location of the parish seat of the newly created parish of Evangeline. Addresses by Joseph W. Lyman and James J. Lewis were well received by the large audience.

After an absence from his former position of several years, Harry W. Armstrong, the well known vaudeville performer and composer, is again with M. Witmark and Sons, and that house has just placed Mr. Armstrong under a contract to publish his compositions exclusively for a term of years, during which period he will be connected with the extensive professional department of the concern in the capacity of demonstrator of songs.

Josephine Gassman is now touring the far northwestern part of the country.

Oscar Loraine, Europe's sensational violinist, is playing a return engagement at the Victoria this week after a very brief absence.

Marshall P. Wilder will appear with the Mildred and Rouclare company during the balance of the season.

Bessie Johnson, one of the original Johnson Sisters, has joined with Maude Clements, formerly one of the Austin Sisters, and they are with the Whitside Strauss company. Bessie Johnson, of the team, is also the soubrette with the dramatic company. Next week at Rumford Falls, Me.

George Byrne, general manager of the I. B. O., is making a tour of the States in which the circuit has theatres. They now have 102 weeks of straight bookings.

Paul El Southe, Chicago's lyric tenor, on here looking after the interests of the Victor Kramer Company, is making a decided hit singing "I Want to Go to the Ball Game" and other hits. He has a beautiful voice, it is said, and, even though he has been in New York but a very little while, he has already made quite a number of friends. His stay here is indefinite.

William Raynore and wife, Viola Keene, are appearing in vaudeville this season in a one-act comedy written by Charles A. Taylor, entitled How Fixer Fixed It, with much success.

Grace Cumings and company have signed contracts for the entire Interstate Circuit, commencing Jan. 3, 1910.

A beefsteak dinner was held at Murray's restaurant on the night of Thursday, Oct. 28, and was enjoyed by Mabel Hite, Nat Wills, Alice Lloyd, Billy Norton, Mason Peters, Frank Brown, John McGraw, Henry Tobin, Harry Williams, Fred Belcher, Max Blumenthal, Fred McNaughton, M. Wolfsang, John L. Murray, Jack Norworth, Nora Bayes, Clarice Vance, Miss Belyea, Mrs. Mason Peters, Jay O'Brien, Al. Stokes, Lou Myers, Lou Newgass, Mose Gumbel, Mike Donlin, Tom McNaughton, Julius Kaufman and Charlie Thorley.

Harry W. Smith, formerly manager of the Jessie Shirley Stock company and husband of Jessie Shirley, has become manager of the Unique Theatre, Spokane, Wash., succeeding Frank Tryall. The house has a bill of three or four vaudeville acts and a series of moving pictures each week. Two nights are devoted to amateurs.

Jessie Shirley, formerly leading woman and director of the stock company bearing her name, will go to New York in November to confer with Percy G. Williams regarding the booking of her company in her playlet The First Woman Governor, on the Eastern circuit.

Many vaudeville performers who have played London, Ont., during the last year will be sorry to learn of the death of A. O. Geiger, musical director of Bennett's Theatre, which occurred Saturday evening, Oct. 16. He was also organist of the Colborne Street Methodist Church.

Paul E. Southe, Chicago's lyric tenor, appeared last week at New American Music Hall, Newark, N. J., featuring "I Want To Go To the Ball Game" and "Jungle Moon," and scoring an immense hit.

A romance of the big water tank, which is an important feature of the spectacular shows at the Hippodrome, culminated Saturday night, Oct. 30, in the marriage of Josephine Dermanphile to Thomas Gorry, a stage hand employed at the big playhouse.

Minola Mada Hurst is meeting with remarkable success at the Circus Variety, Copenhagen. The "Folkets Avis," of that city, spoke highly of her work. Miss Hurst is the wife of Everhart, the noted hoop roller, who is also scoring heavily on the same bill.

Fred Urban, who was manager of the Tivoli, San Francisco, for five years and who has been on tour for the past fifteen years, appearing with the Henry W. Savage and other attractions, has returned to 'Frisco to make that city his permanent home.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abel and Irwin—Grand, St. Louis.
Abeles, Edward—Temple, Detroit, Mich.
Adams and Alden—Orph., Spokane, Wash., Orph., Seattle, 8-13.
Adelman, Joseph—Apollo, Dusseldorf, Ger., 1-30.
Aldrach, Blanche—Criterion, Savannah, Ga., Imperial, Augusta, 8-13.
Ali, Hassan Ben—Maryland, Balto., Md.
Allen, Leon and Bertie—Maj., Washington, Ind.
Alpha Troupe—Hathaway's, Lowell, Mass.
Alpine Troupe—Maj., Paris, Ill.
American Dancers, Six—Orph., Omaha, Neb.
American Newsboys' Quartette—Temple, Ft. Wayne, Ind.
Americus Quartette—Hippodrome, Lexington, Ky.
Ames and Corbett—Bijou, New Brunswick, N. J.
Ameta—Winter Garden, Berlin, Ger., Oct. 1-Dec. 1.
Andersons, Four—Unique, Minneapolis, Minn.
Antoinette, Mlle.—Music Hall, Lewiston, Me.
Arch City Trio—Hippodrome, Charleston, W. Va.
Arkansas Two—Grand, Indianapolis, Ind.
Arlington Four—Orph., Ogden, U.
Austins, Tossing—Bijou, Dubuque, Ia.
Banks-Breaseale Duo—Keith's, Columbus, O.
Barnes and Crawford—Chase's, Washington, D. C., Bronx, N. Y. C., 8-13.
Barnes and Edwins—Hippodrome, Charleston, W. Va.
Barry and Wolford—Colonial, Norfolk, Va.
Barry, Edwina, and William Richards—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 8-13.
Barry, Tom—Poli's, New Haven, Conn.
Bathing Girls—Orph., Minneapolis, Minn.
Bartos and McCune—Columbia, Scranton, Pa.
Bat Anos, The—Columbia, St. Louis.
Beard, Billy—Maj., Houston, Tex.
Bella Italia Troupe—Pantage's, Tacoma, Wash.
BERGERE, VALERIE—Orph., Oakland, Cal., Orph., Los Angeles, 8-20.
Bergere Sisters—Waterloo, Waterloo, Ia., Maj., Cedar Rapids, 8-13.
Bergen, Nella—Colonial, N. Y. C.
Berry and Berry—Maj., Ann Arbor, Mich.
Big City Quartette—Orph., Los Angeles, Cal.
BINDLEY, FLORENCE—Orph., Butte, Mont., 8-13.
Birch, John—Orph., Butte, Mont., Orph., Spokane, Wash., 8-13.
Blanchfield and Hehr—Comique, Lynn, Mass., Hathaway's, Brockton, 8-13.
Blanche, Belle—Chase's, Washington, D. C.
Bloomquest, George—Orph., Oakland, Cal., 1-13.
Bolus and Wilson—Airdome, Jacksonville, Fla.
Boothlack Quartette—Orph., 'Frisco.
Booth Trio—Maj., Galveston, Tex.
Bowen, Jack—Wigwam, 'Frisco.
Bowers, Walter and Crooker—Poli's, Scranton, Pa., Chase's, Washington, D. C., 8-13.
Boyce, Jack—Family, Shamokin, Pa.
Brady and Mahoney—Poli's, Bridgeport, Conn.
Brenon, Herbert, and Helen Downing—Poli's, New Haven, Conn.
Brooks, Franklin O.—Grand, Canal Dover, O.
Browning and Levan—Poli's, Springfield, Mass.
Browning, Bessie—Grand, St. Louis.
Brown and Ayer—Chase's, Washington, D. C.
Brown, Harris and Brown—Orph., Omaha, Neb.
Bryant and Saville—Grand, Hamilton, O., Hippodrome, Lexington, Ky., 8-13.
Buchanans, Dancing—Temple, Ft. Wayne, Ind.

Buckley and Anderson—Bijou, Pawtucket, R. I.
Buckley's Dogs—Grand, Sacramento, Cal.
Burt, Nellie—Star, Seattle, Wash.
Burton, Jimmie—Star, Blue Earth, Minn.
Bush and Earl—Bijou, Saginaw, Mich.
Bush and Peyser—Maj., E. St. Louis, Ill., Maj., Lexington, Ky., 8-13.
Butler, Amy—K. and P. 5th Ave., N. Y. C.
Cadets de Gascogne—Hippodrome, Cleveland, O.
Caesar, Frantz—Maj., Montgomery, Ala.
Cameron, Ella—Bijou, Flint, Mich., Haymarket, Chgo., 8-13.
Camille Trio—Columbia, St. Louis.
Carle, Irving—Orph., New Orleans, La.
Carletta—Orph., St. Paul, Minn.
Carlin and Clark—Orph., Oakland, Cal.
Carrillo, Leo—Hippodrome, Cleveland, O.
Carroll and Brevoort—Main St., Peoria, Ill.
Cartmell and Harris—Fulton, Bklyn.
Chanti—Empire, Bradford, Eng., 1-6, Palace, Hull, 8-13, Empire, Newcastle-on-Tyne, 22-27.
Chantrell and Schuyler—Lyceum, Meadville, Pa.
Chassino—Orph., Seattle, Wash.
Chinko—
Christmas at Higgin's—Maj., Houston, Tex.
Christy, Wayne—Bijou, Racine, Wis.
Clarke' Monkeys—Orph., New Orleans, La.
Clayton, Una—Maj., Milwaukee, Wis.
Clermont's Circus—Mary Anderson, Louisville, Ky.
Cleveland, Claude and Marion—Bijou, Perth Amboy, N. J.
Cliff, Laddie—Maj., Milwaukee, Wis.
Clipper Quartette—Maj., Little Rock, Ark.
Clito and Sylvester—Bijou, Pawtucket, R. I.
Coleman, Billy—Keith's, Prov., R. I.
Columbians, Five—Maj., Houston, Tex.
Conroy and Le Maire—Orph., Sioux City, Ia., Maj., Des Moines, 8-13.
Cook and Stevens—Maj., Des Moines, Ia.
Cordua and Maud—Pantage's, Sacramento, Cal.
Cota, El—Orph., Atlanta, Ga.
Cotton, Lolo—Bijou, Flint, Mich.
Crawford, Capt. Jack—Temple, Rochester, N. Y.
Crawford, Winnie—Criterion, Chgo.
CRESSY, WILL M., AND BLANCHE DAYNE—Maj., Des Moines, Ia.
Crouch and Welch—Orph., Salt Lake City, U.
Crouch-Richards Trio—Gaiety, Bangor, Me.
Cubanola Trio—Criterion, Chgo.
Cumings, Grace—Waterloo, Waterloo, Ia., Criterion, Chgo., 8-13.
Cunningham and Marion—Orph., Denver, Colo.
Cutting and Zulda—Orph., Lima, O.
Dagwell, Natalie and Aurie—Greenpoint, Bklyn.
Dahl, Dorothy—Grand, Portland, Ore.
Dale and Boyle—Poli's, New Haven, Conn.
Dancing Bugs—Hippodrome, Cleveland, O.
D'Arc's Marionettes—Clapham, Eng., 1-6, Putney 8-13, Ealing 15-20, Poplar 22-27.
D'Arville, Jeanette—Grand, Rapids, Mich.
Darnley, Gracefuls Angeles, Los Angeles, Cal.
Daum, Geo.—Star, Muncie, Ind.
Dazie, Mlle.—Hammerstein's, N. Y. C., Proctor's, Albany, N. Y., 8-13.
De Coe, Harry—Poli's, Scranton, Pa.
De Hollis and Valora—Gaiety, Springfield, Ill.
De Lyle, Mlle. Liane—Alhambra, N. Y. C.
De Mario, Harry—Grand, St. Louis.
De Milt, Gertrude—Bijou, Jackson, Mich.
De Mont, Robert—Auditorium, Lynn, Mass.
De Veaux, Wells G.—Pantage's, Seattle, Wash.
De Voy and Dayton Sisters—Garrick, Ottumwa, Ia.
De Wolf, Ward—Maj., Galveston, Tex.
Deming, Arthur—Pantage's, St. Joseph, Mo.
Dereau, Hubert—Bijou, Lorain, O.
Dickinson, Richard—Airdome, Chattanooga, Tenn.
Dolce Sisters—Keith's, Phila.
Dolores, Angela—Orph., St. Paul, Minn.
Donner, Doris—Maj., Galveston, Tex.
Donovan and Arnold—Orph., New Orleans, La.
Doomsday—Grand, Cleveland, O.
Dorothy, Gavin—Orph., Cleveland, O.
Downes Sisters—Star, Sault Ste. Marie, Mich.
Drake and Morgan—Mt. Carmel, Pa., Philadelphia 8-13.
Duncan, A. O.—Keith's, Columbus, O.
Dunbars, Four—Bennett's, Hamilton, Can.
Dunlap, Adelaide—Keith's, Prov., R. I.
Dunn and Francis—Auditorium, York, Pa.
Dupres, Fred—Poli's, Wilkes-Barre, Pa., Poli's, Bridgeport, Conn., 8-13.
Eckhoff and Gordon—Bennett's, Montreal, Can.
Edwards' Kountry Kids—Trent, Trenton, N. J.
Edwards' Night Birds—Poli's, Springfield, Mass.
Edwards, Tom—Shea's, Toronto, Can.
Ehrendall Bros. and Dutton—Maj., Madison, Wis.
Eldon and Clifton—Bijou, Saginaw, Mich.
Eldridge, Press—Grand, Pittsburgh.
Ellsworth and Lindon—Haymarket, Chgo., Temple, Grand Rapids, Mich., 8-13.
Emmett, Gracie—Poli's, Wilkes-Barre, Pa., Proctor's, Newark, N. J., 8-13.
Ernesto Sisters—Shea's, Buffalo, N. Y.
Ernests, The—Poli's, New Haven, Conn.
Erninger, Mabelle—Maj., Ft. Worth, Tex.
Esmeralda Sisters—Casino, Lucerne, Switzerland—indefinite.
Everett, Gaynell—Maj., Topeka, Kan.
Fadettes, The—Poli's, Scranton, Pa.
Faye, Miller and Weston—Grand, Indianapolis, Ind.
Fealy, Margaret—Orph., Lincoln, Neb.
Felix and Barry—Maj., Milwaukee, Wis.
Fernandes, May—Novelty, Topeka, Kan.
Ferry, Dexter—Maryland, Balto., Md.
FIELDS, W. C.—Keith's, Phila., Colonial, Lawrence, Mass., 8-13.
Fields, Will H.—Temple, So. Bend, Ind.
Finney, Maude and Gladys—Colonial, N. Y. C.
Fitzgibbon and McCoy—Hudson, Union Hill, N. J.
Floyd and Russell—Gem, Bangor, Me.
Follette and Wicks—Star, Chgo.
Fonda, Mabelle—Apollo, Dusseldorf, Ger., 1-15.
Forbes and Bowman—Keith's, Columbus, O.
Force and Williams—Poli's, Worcester, Mass.
Fords, The—Proctor's, Troy, N. Y.
Forest, Chas. H.—Hippodrome, Lexington, Ky.
Fox, Florence—Hippodrome, Jeffersonville, Ind.
Francis, Emma—Columbia, St. Louis.
Frantz, Caesar—Maj., Montgomery, Ala.
Frary, Julia—Orph., Kansas City, Mo.
Frazee, Mlle.—Orph., Canton, O.
Frederick, Helena—Columbia, Cintl., O., Orph., Evansville, Ind., 8-13.
Fredericks, Musical—Cook's, Rochester, N. Y.
Fredo, George—Maj., Dallas, Tex.
Freeman, Maurice—Hippodrome, Cleveland, O.
Frey Twins—Poli's, Worcester, Mass.
Frobel and Ruge—Grand, Oakland, Cal.
FISHER, MR. AND MRS. PERKINS—Shubert, Utica, N. Y., Poli's, Bridgeport, Conn., 8-13.
Gabriel, Kid—Hippodrome, Cleveland, O.
Gallimore, Arthur—South America, Oct. 25—Indefinite.
Garson, Marion—Bennett's, Ottawa, Can., Bennett's, Montreal, 8-13.
Gath, Karl and Emma—Orph., Savannah, Ga.
Geiger and Walters—Keith's, Prov., R. I.
Georgia Campers—Family, Elmira, N. Y.
Gillett's Monkeys—Shea's, Buffalo, N. Y.
Gillingwater, Claude—Orph., Evansville, Ind., Columbia, Cintl., O., 8-13.
Gilmore, Le Morne and Perry—Robinson, Cintl., O.
Gilroy, Haynes and Montgomery—Lyric, Danville, Ill.
Girdeller's Dogs—Family, Davenport, Ia.
Glose, Augusta—Keith's, Phila., 8-13.
Goldsmith and Hoppe—Grand, Pueblo, Colo.
Gordon and Marx—Orph., Kansas City, Mo.
Gordon and Pickens—Poli's, Worcester, Mass., Poli's, Wilkes-Barre, Pa., 8-13.
Gould, Billy—Columbia, Cintl., O.
Grannon, Ida—Columbia, Cintl., O.
Grant, Alf—Poli's, New Haven, Conn.
Gray and Graham—Alhambra, Chgo.
Greno, Jacque—Pantage's, Vancouver, B. C.
Gruber, Max—Poli's, Springfield, Mass.
Guilbert, Yvette—Alhambra, N. Y. C.
Guilfoyle and Charlton—Orph., Zanesville, O.
Hall and Herroid—Comedy, Jamaica, N. Y.
Hallen and Hayes—Shea's, Buffalo, N. Y.
Hamilton, The—Orph., Mobile, Ala.
Hanlons, Three—Hippodrome, Cleveland, O.
Hanvey and Baynes—Maj., Montgomery, Ala.
Hardts, Two—Bijou, Dubuque, Ia.
Harrigan, James—Columbia, St. Louis.
Hastings and Wilson—Shea's, Toronto, Can.
Hawthorne, Hilda—Trent, Trenton, N. J.
Hayes, Wheelock, Troupe—Orph., Altoona, Pa.
Hayman and Franklin—Grand, Bolton, Eng., 1-6, Hippodrome, Wigan, 8-13, Hippodrome, St. Helens, 15-20, Hippodrome, Hull, 22-27.
Hays, Ed and Clarence—Grand, Augusta, Ga.
Hayward and Hayward—Maj., Johnstown, Pa., Hippodrome, Cleveland, O., 8-13.
Hearn and Rutter—Proctor's, Newark, N. J.
Hefron, Tom—Garrick, Burlington, Ia.
Henry and Lizel—Trent, Trenton, N. J.
Herrmann, Adelaide—Proctor's, Albany, N. Y., Grand, Syracuse, N. Y., 8-13.
Hermany's Animals—Cook's, Rochester, N. Y.
Herron, Bertie—Poli's, Bridgeport, Conn.
Hess, Ralph C.—Chase's, Washington, D. C.
Hibert and Warren—Hippodrome, Cleveland, O.
Hill and Whitaker—Empire, Liverpool, Eng., 1-6, Empire, Newport, Wales, 8-13, Empire, Cardiff, 15-20, Empire, Swansea, 22-27.
Hillman and Roberts—Bijou, Bay City, Mich.
Hillman, Geo.—Orph., New Orleans, La.
Hillyers, Three—Lyric, Staunton, Va., Wonderland, Clifton Forge, 8-13.
Hite, Mabel, and Mike Donlin—Grand, Pittsburgh.
Hoch, Emil—Orph., Harrisburg, Pa., 8-13.
Hoey and Mozar—Maj., Seattle, Wash.
Hoey and Walters—Garrick, Wilmington, Del.
Holman, Harry—Bijou, Chattanooga, Tenn., Bijou, Knoxville, 8-13.
Holmes and Holmes—Orph., Cleveland, O.
Hopkins, Monroe, and Lola Axtell—Columbia, St. Louis.
Horton and La Triska—Grand, Syracuse, N. Y., Bennett's, Hamilton, Can., 8-13.
Houston, Fritz—Gaiety, Chgo., Ill.
Howard and Collinson—Poli's, Wilkes-Barre, Pa.
Howard and Howard—Orph., Oakland, Cal.
Hughes and Cole—Hathaway's, Brockton, Mass.
Hughes' Musical Trio—Orph., St. Paul, Minn., Orph., Minneapolis, 8-13.
Inness and Ryan—Gaiety, Springfield, Ill.
Italian Trio—Alhambra, N. Y. C.
Jackson, Harry and Kate—Grand, Tacoma, Wash., Grand, Portland, Ore., 8-13.
Johnson Bros.—Maj., Norfolk, Va.
Johnsons, Musical—Maj., Des Moines, Ia., Maj., Milwaukee, Wis., 8-13.
Jones and Deely—Colonial, N. Y. C.
Jones and Mayo—Orph., Minneapolis, Minn.
Jupiter Bros.—Chase's, Washington.
Kaufman, Reba and Ines—Melliani, Hanover, Germany, 1-15, Central, Magdeburg, 16-30.
Keane, J. Warren—Grand, Cleveland, O.
Keatons, Three—Keith's, Prov., R. I.
Kellerman, Annette—Keith's, Prov., R. I.
Kelly, Frank Mostyn—Grand, St. Louis.
Kelly and Catlin—Main St., Peoria, Ill.
Kelly and Rio—Orph., Newark, O.
Kenna, Chas.—Orph., Evansville, Ind.
Kennedy and Lee—Cooper, Mt. Vernon, O.
Kenney, McGahan and Platt—Orph., Harrisburg, Pa.
King and Mason—Airdome, Savannah, Ga.
Klein Family—Orph., Kansas City, Mo.
Kleis, Musical—Acker's, Halifax, N. S.
Klindt Bros—Criterion, Chgo.
Knight, Harlan E.—Maj., Johnstown, Pa., Keith's, Boston, 8-13.
Kokin, Mignonette—Shea's, Buffalo, N. Y.
Kramer, Annie and Maude—Empire, South Shields, Eng., 1-6, Empire, Sunderland, 8-13, Empire, Belfast, Ire., 22-27, Empire, Dublin, 28.
Kratons, The—Palace, London, Eng., Nov. 1-Dec. 13.
La Fleur, Jos.—Maj., Houston, Tex.
La Maze Bros.—Maj., Denver, Colo.
La Petite Revue—Orph., Sioux City, Ia., Orph., Omaha, Neb., 8-13.
La Tell Bros.—Vaudette, Boyne City, Mich.
La Toy Bros.—Orph., Rockford, Ill.
La Vine, Gen. Ed—Orph., 'Frisco.
Lasky's At the Waldorf—Greenpoint, Bklyn.
LASKY'S BIRDLAND—Shea's, Buffalo, N. Y.
Lasky's Song Shop—Colonial, Lawrence, Mass.
Lasky's At the Country Club—Orph., Denver, Colo.
Lasky's Twentieth Century—Chase's, Washington, D. C., Colonial, N. Y. C., 8-13.
Latona, Frank and Jen—Empire, Hackney, London, Eng., 1-6, Empire, Holloway, 8-13, Empire, New Cross, 15-20.
Lavender, George—Lyric, Ft. Wayne, Ind.
Le Dent, Frank—Alcazar, Marseilles, France, Oct. 25-18, Casino, Toulon, 19-30, Alhambra, London, Eng., Dec. 6-Jan. 8.
Leo, Arthur—Gaiety, Indianapolis, Ind.
Leonard, Chas. F.—Orph., Chillicothe, O.
Leonard, Eddie—Orph., Bklyn.
Leslie, Bert—Keith's, Columbus, O., Maj., Chgo., 8-13.
Lester and Creighton—Poli's, Bridgeport, Conn.
Lewis and Chapin—Grand, Indianapolis, Ind.
Lewis, Chas. T.—Colonial, N. Y. C.
Lind, Homer—Shea's, Buffalo, N. Y.
Linton and Lawrence—Shea's, Buffalo, N. Y.
Linton, Tom—Maj., Seattle, Wash.
Lipman and Lewis—Pantage's, Denver, Colo.
Londe and Tilly—Columbia, Cintl., O.
Londons, Four—Hippodrome, Cleveland, O.
Lorraine and Dudley—Gaiety, Bangor, Me.
Lace and Lace—Hathaway's, Lowell, Mass.
Luckie and Yoast—Lafayette, Detroit, Mich.
Lukas, Alexander—Palace, Hammersmith, Eng., 1-6, Pavilion, Glasgow, Scot., 8-13, Winter Garden, New Brighton, Eng., 15-27.
Mack, Floyd—Maj., Ft. Worth, Tex.
Mack, Wilbur, and Nellie Walker—Orph., Minneapolis, Minn., Orph., Sioux City, Ia., 8-13.
Makarenko Troupe—Keith's, Phila.
Malvern Troupe—Star, Seattle, Wash.
Mantell's Marionettes—Pantage's, Vancouver, B. C.
Marabini, Luigi—Trent, Trenton, N. J.
Marcell and Senett—Orph., Memphis, Tenn.
Marine Comedy Four—Hippodrome, Huntington, W. Va.
Mario Trio—Maj., Johnstown, Pa.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martinet, Mariano—Grand, Cleveland, O.
Martinette and Sylvester—Orph., Oakland, Cal.
Martha, Mlle.—Grand, Tacoma, Wash.
Maxim's Models—Orh., Ogden, U.
McCane, Mabel—Orph., Spokane, Wash.
McConnell and Simpson—Orph., 'Frisco, 8-20.
McIlowell, John and Alice—Avenue, E. St. Louis, Ill.
McGuire, Tuts—Orph., New Orleans, La.
Meinotte Twins and Clay Smith—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 8-13.
Melrose and Kennedy—Star, Chgo.
Miller and Atwood—Proctor's, Troy, N. Y.
Milliman Trio—Maj., Milwaukee, Wis.
Moffett and Claire—Grand, St. Louis.
Montambo and Bartell—Family, Lafayette, Ind.
Montague's Cockatoos—Pantage's, St. Joseph, Mo.
Montgomery, Frank—Grand, Hamilton, O.
Moore, George Austin—Maryland, Balto., Md.
Moore and Young—Auditorium, York, Pa.
Moran and Wiser—Circus Variette, Holland, 1-14.
Morgan and McGarry—Folly, Oklahoma City, Okla.
Morgan, King and Thompson—Temple, Ft. Wayne, Ind.
Morris and Morton—Grand, Bellingham, Wash.
Mozart, Fred and Eva—Varieties, Terre Haute, Ind.
Mullen and Corelli—Shea's, Toronto, Can.
Murphy, W. H., and Blanche Nichols—Cook's, Rochester, N. Y.
Murphy, Mr. and Mrs. Mark—Poli's, Bridgeport, Conn.
Murphy and Willard—Lyric, Mobile, Ala., Maj., Montgomery, 8-13.
Murray, Elizabeth—Trent, Trenton, N. J.
Murray and Mack—Orph., Salt Lake City, U., 8-13.
Myssotis Sisters—Orph., Los Angeles, Cal.
Nazarro, Nat—Star, Seattle, Wash.
Neapolitans, The—Orph., Bklyn., Alhambra, N. Y. C., 8-13.
Nichols, Nelson and Nichols—Bijou, Saginaw, Mich.
Nonette—Maj., Milaukee, Wis.
Norman, Mary—Orph., Los Angeles, Cal., 1-13.
Norton, F. S.—Maj., Houston, Tex.
O'Day, Ida—Columbia, St. Louis.
Orth and Fern—Temple, Detroit, Mich.
Otoro Troupe—Folly, Shawnee, Okla.
Owens, The—Hippodrome, Charleston, W. Va.
Palfrey and Barton—Keith's, Phila.
Pantzer, Willy, Troupe—Maj., Des Moines, Ia.
Pauline—American, New Orleans, La., 1-13.
Pepper Twins—Star, New Kensington, Pa.
Percival, Walter C.—Auditorium, Cintl., O.
Permane Bros.—Grand, St. Louis.
Perry and White—Orph., Butte, Mont.
Pero and Wilson—Maj., Houston, Tex.
Pickens, Arthur J.—Poli's, Worcester, Mass.
Picquays, The—Hippodrome, Cleveland, O.
Powers Bros.—Mozart, Elmira, N. Y., Family Shamokin, Pa., 8-13.
Primrose, Anita—Maj., Dallas, Tex.
Quick, Mr.—Empire, Pittsfield, Mass.
Quinlan and Mack—Orph., Spokane, Wash.
Rae and Brosche—Family, Lafayette, Ind.
Rainbow Sisters—Maj., Galveston, Tex.
Ray and Ray—Gaiety, So. Chgo.
Raymond, Ruby—Orph., St. Paul, Minn.
Rayno, Al.—Proctor's, Albany, N. Y.
Ray's, Fred, Players—Jeffers, Saginaw, Mich.
Readings, Four—Orh., Sioux City, Ia.
Redford and Winchester—Orph., Bklyn., Alhambra, N. Y. C., 8-13.
Reed Bros.—Orph., Omaha, Neb., Grand, Indianapolis, Ind., 8-13.
Reed and Earl—Lyric, Beaumont, Tex.
Renaldos, Three—Grand, Cleveland, O.
Rianos, Four—Lyric, Dayton, O.
Richards, Harry—Maj., Des Moines, Ia.
Richardsons, Three—Airdome, Jacksonville, Fla.
Riley and Ahearn—Orph., Rockford, Ill.
Ritter, Max, and Grace Foster—Canterbury, London, Eng., 1-6, Paragon 8-13, Easthampton 22-27.
Roberts and Fulton—Grand, Cleveland, O.
Roberts and Roberts—Princess, Cleveland, O.
Robisch and Childress—Miles, Minneapolis, Minn.
Rogers, Will—Orph., Harrisburg, Pa.
Romans, Dallas—Maj., Little Rock, Ark.
Rosaires, The—Orph., Atlanta, Ga.
Rowley, Sam—Maj., Galveston, Tex.
Rubens, T.—Orph., Omaha, Neb.
Rudenji, Jan—Keith's, Boston, Mass.
Rush Ling Toy—Broadway, Camden, N. J.
Russell and Church—Orph., Tampa, Fla.
Rutledge, Frank—Star, Muncie, Ind.
Rutledge and Pickering—Orph., Owensboro, Ky.
Ryan and Douglass—Altmeyer, McKeesport, Pa.
RYAN, THOMAS J., AND MARY RICHFIELD—Hammerstein's, N. Y. C.
San Marcos, Three—Family, Carbondale, Pa.
Schilling, Wm.—Hippodrome, Charleston, W. Va.
Sears, Gladys—Grand, Cleveland, O.
Selbini and Grovini—American, 'Frisco.
Seldom's Venus—Mary Anderson, Louisville, Ky.
Seymour, H. S.—Pantage's, Portland, Ore.
Seymour, L. G.—Empire, Paterson, N. J.
Shaw, Lillian—Keith's, Phila.
Sidini—Florence, S. C., Orangeburg 8-13.
Siebrecht, Arthur—Princess, Lexington, Ky.
Simons, Louis, and Grace Gardner—Grand, Pittsburgh, Pa., Keith's, Prov., R. I., 8-13.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Slater and Finch—Maj., Chgo.
Smith and Campbell—Keith's, Phila.
Snow, Ray W.—Orph., Tampa, Fla.
Snowden, Marie—Elite, Rock Island, Ill.
Sidsell Bros.—Colonial, Lawrence, Mass.
Stanley, Edythe H.—Pantage's, Tacoma, Wash.
Stanley and Rice—Orph., Mansfield, O.
Steeler and Edwards—Grand, Portland, Ore.
Steger, Julius—Orph., Kansas City, Mo., 8-13.
Stevens, Edwin—Orph., Portland, Ore.
Stoddart, Musical—Family, Lancaster, Pa.
Stutzman and May—Keith's, Prov., R. I.
Sully Family—Bennett's, Hamilton, Can.
Summers and Horn—Star, Chgo.
Sunny South—Haymarket, Chgo., Columbia, St. Louis, 8-13.
Sutcliffe Troupe—Empire, Cardiff, Wales, 1-6, Empire, Swansea, 8-13, Empire, Newport, 15-20, Hippodrome, London, Eng., 22-27.
Sweet, Eugene—Bijou, Flint, Mich.
Temple Quartette—Keith's, Prov., R. I.
Thomas and Payne—Maj., Madison, Wis.
Thomson, Harry—Grand, Tacoma, Wash.
Torleys, The—Maj., Dallas, Tex.
Truesdell, Howard—Bennett's, Ottawa, Can.
Tuscany Troubadours—Orph., Oakland, Cal.
Underwood, Franklin, and Frances Slosson—Orph., Minneapolis, Minn., Orph., St. Paul, 8-13.
Valette and Lamson—Bijou, Lorain, O.
Van, Billy—Temple, Detroit, Mich.
Van, Billy B. and Beaumont Sisters—Keith's, Phila.
Van, Chas. and Fannie—Colonial, N. Y. C.
Van Hoven—Mary Anderson, Louisville, Ky.
Vard, Evansville, Ind., 8-13.
Varsity Quartette—Pantage's, 'Frisco.
Viviana, Two—Temple, Detroit, Mich.
Voelker, Mr. and Mrs. Frederic—Orph., Kansas City, Mo., Maj., Des Moines, Ia., 8-13.
Von Thelle—Orpheum, Savannah, Ga.
Waldmann, Edward—Trent, Trenton, N. J.
Walsh and Lynch—Lyric, Dayton, O., Columbia, St. Louis, Mo., 8-13.
Walthour Trio—Orph., Kansas City, Mo.
Waterbury Bros. and Tenny—Keith's, Phila.
Waters, Tom—Orph., Salt Lake City, U., 8-13.
Watson's Farmyard—Maj., Des Moines, Ia.
Wayne and Frey—Family, Ravenna, O.
Weber, Chas. D.—Maj., Milwaukee, Wis.
Wentworth, Vesta and Teddy—Bronx, N. Y. C., Proctor's, Newark, N. J., 8-13.
West and Van Sicien—Waterloo, Waterloo, Ia.
Whitelaw, Arthur—Columbia, St. Louis.
Whitman, Florence—Bijou, Saginaw, Mich.
Whitney, Tilly—Maj., Madison, Wis.
Whitman Bros.—Bijou, Minneapolis, Minn.
Williard and Bond—Hippodrome, Cleveland, O., Grand, Syracuse, N. Y., 8-13.
Williams and Gordon—Family, Lansing, Mich.
Wilson Bros.—Proctor's, Newark, N. J.
Wilson, Frank—Chase's, Washington, D. C.
Wilson, Jack—Keith's, Prov., R. I.
Winkler-Kress Trio—Proctor's, Newark, N. J.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Sioux City, Ia., Orph., St. Paul, Minn., 8-13.
Wyckoff, Fred—Auditorium, Lynn, Mass.
Yackley and Bunnell—Star, Monessen, Pa.
Yberri and Taylor—Blaney's, Balto., Md.
York, Charley—Orph., Portsmouth, Va.
Yule and Simpson—Pantage's, Sacramento, Cal.
Zanore and Berg—Buenos Aires, Oct. 1-Dec. 1
Zazell and Vernon—Apollo, Dusseldorf, 1-5.
Zobedie, Fred—Keith's, Prov., R. I.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Cecilia Loftus is attracting more attention than ever at the American Music Hall, and columns have been devoted to her by the critics. The opinion seems unanimous, at least critical opinion, that she is, if possible, more of an artiste than ever. William Morris has provided good bills for both weeks in addition to Miss Loftus, and he announces, to follow her second week, Harry Lauder, who will be at the American Music Hall Nov. 8 to 13. On the bill at the Majestic last week was a remarkable act called A Night in a Monkey Music Hall, which seemed to be the forerunner of the man-monkey acts, for it contained much of the entertainment of this kind now covered with the single eye apers of men. The little music hall programme is arranged most cleverly and kept the big audiences in a state of laughter almost continually. The Girls from Melody Lane proved attractive and good singers. They received a great deal of applause. Adelaide Keim, for many seasons a stock star and favorite at the Bush Temple, helped fill the theatre by being on the list of attractions, but her act was disappointing. She played as well as the circumstances could permit, assisted by Allen Murnane and Chauncey Keim. James Harrigan was among the hits as usual, and Neal Abel and Dave Irwin were popular. Also the Milliman Trio and Ida O'Day, who was very pretty and engaging in Mrs. Flake's famous little comedy, A Bit of Old Chelsea. Robert Kipper was very good as the artist in this sketch. One of the clever acts was that of the Brothers Permane. Their bird love-making was a hit. At the Majestic this week: Bernardi, Adelaide, Bessie Wynn, Fred Lindsay and company, Thorne and Carleton, Vital Question, Tom Hall Minstrels, Kloe Sisters, the Kemps, and others. This week at American Music Hall: Cecilia Loftus, Four Mortons, Caesar Rivoli, Syn sydney Grant, and others.

BOSTON.

Princess Rajah will be the headliner at Keith's next week, and she will lead a bill of unusual interest.

Clarice Vance will be the headliner at the American Music Hall this week.

The Follies of Paris and New York will be the attraction at the Gaiety.

Wine, Woman and Song will make a move from the West End and will give entertainment at the Colonial.

Sam Jack's co. will be at the Howard Atheneaum next week, supplemented by a strong house olio.

With the Manhattan Girls at Austin and Stone's there will be a vaudeville bill to alternate.

There has been a new complication in regard to the new Casino, and Charles H. Waldron has had to go to court in regard to difficulties with Edward D. Cadman and W. H. Trask, trustees, to restrict them from making changes in the plans as already accepted. The changes in regard to heating plant, if carried out, will mean a present outlay of $1,800 and payment of $1,150 annually.

All the Scottish organizations in town arranged demonstrations in honor of the return of Harry Lauder to Boston, and kilts were in order at the American Music Hall.

PHILADELPHIA.

The local burlesque houses had another busy week, the attractions proving sufficient to fill these theatres nightly. Dave Marion and the Dreamlands were at the Bijou, the Trocadero offered the Empire Burlesquers, Al. Reeves' Big Beauty Show was at the Casino, while Billy Watson, with the Girls from Happyland, were at the Gayety.

The Colonial, formerly the Fifteenth Street Theatre, inaugurated its season with a strong bill, which included the Three Golden Graces, models, who pose in living sculpture; Pinkham and co. in the Cage of Death, Rose Berry in a pianologue, Phil Bennet, dialect singer; Nibbo and Riley, comedians, and moving pictures.

The Liberty presented Young Sandow and Lambert, physical culturists; Denny Mullen and co. in The Wise Guy; Nellie Lytton, impersonator; Arlington and Heiston, eccentric singers and dancers, and Graham and co. in comedy. A new series of pictures was presented.

The William Penn Theatre continues playing to capacity. Its bill last week was one of the strongest it has presented since its opening. Sherman and De Forest in The Side Show made a favorable impression. Others on the bill were the Magnani Family in a musical act; Techow's cats; Weston and Young, comedians; Armstrong and Ashton, and Alenes and Shall. The motorgraph showed a series of views of "Progressive Philadelphia."

Lubin's Palace, the Majestic, Park, Forepaugh's, the Victoria, and other combination houses played to good business and had attractive bills.

Amusement was the keynote of the entire programme at Keith's this week, and from top to bottom there was a rotation of acts that gave pleasure and satisfaction to the large attending audiences. Edward Abeles and co. presented a new George Broadhurst playlet, entitled Self-Defense, which met with marked success. Bessie Wynn, the clever little star of musical comedy, increased her popularity here with her songs. She dressed her act in a most attractive manner. Albert Whelan, an Australian entertainer, in his imitations of Harry Lauder, Chevalier and other stage favorites, made a distinct hit, resulting in several curtain calls. Mr. Whelan, as a whistler, singer, musician and all-round entertainer, certainly carried off a goodly share of the honors. Pat Rooney and Marion Bent have a new patter and dancing act that was pleasing. The Princess Rajah repeated her Cleopatra dance

and balancing act. Barry and Wolford had an up-to-date bit of humor. It Happened on Monday. Keene and Briscow showed the humors of wedded life at the termination of A Trial Marriage. Quigley Brothers, Irish comedians; the Dalys, roller skaters, and the kinetograph's Polar views added to the general merits of the bill.

WASHINGTON.

The bill at Chase's for week commencing 1 presents Jesse L. Lasky's The Twentieth Century Limited; Ralph C. Herz, Belle Blanche, T. Roy Barnes, and Bessie Crawford in The Fakir and the Lady; A. Seymour Brown and Nath D. Ayer in Moving Day in Jungletown; Frank Wilson, and the Jupiter Brothers.

Clark's Runaway Girls is the attraction at the Gayety and will present the burlesque, The Geezer of Gullabaloo, in which will be seen Jack Reid, Joe Perry, Frank Wakefield, Pinard and Manny, Ella Reed Gilbert, Winifred Stewart, Pauline La Conda, Sidney Lucas, and Myrtle Stark.

The attraction at the Lyceum Theatre is The Umpire, with Edmond Hayes in the leading comedy role, supported by a large co.

PITTSBURGH.

Mat Henson was headliner at the Grand this week, but his "stunt" was as barren as the land he told about. The bill for this week includes Mike Donlin and Mabel Hite, the Kelline Troupe of Grecian Acrobats, Louis Simon and Grace Gardner in a one-act farce, The New Coachman, and Charles B. Lawler and daughter in a cycle of comic songs.

TOLEDO.

At the Arcade, Oct. 24-30: Mlle. Carrino's Performing Bears, Bert Melburn, Brookes and Carlisle, the Great Santel, Arthur Payne, Armann and Hartley. House packed at every performance.

NEW ORLEANS.

The American Music Hall continues to draw large audiences. For week of Oct. 25-31 the features were: Paul Nicholson and Miss Norton in a sketch entitled Ella's All Right; Kate Elinore and Sam Williams in a sketch, The Last of the Suffragettes; Ali and Peiser; Zay Holland song and violin; Hap Handy and company, comedians; Sidney Grant, singer and imitator; Dorsch and Russell, in a novelty musical act; Rawson and June, boomerang throwers, and the Americscope. At the Orpheum the management offers for week 25-31: Julius Steger, in a musical dramatic playlet; Frank Tinney, comedian; the Hamlins, singers; Madame Panita, pianiste; the Six Bergs, musical specialty; Lew Sully, in song and monologue; Charles Ahearn Troupe, cyclists, and the kinodrome.

PROVIDENCE.

Composed mostly of headliners, the bill at Keith's catered to good houses week Oct. 25-30. The honor berth was given the George Spink in his pianologue, A One-Man Opera, with which he gained instant favor. Perhaps the most remarkable animal act in vaudeville to-day is that of Lady Betty. Nella Bergen was effective in attractive songs, and Jan Rudenzi and company in The Power of Music proved themselves accomplished musicians. The Three Hanlons showed new feats in hand balancing. William J. Sullivan and Clarice Pasqueleng were rewarded by applause in their sketch, The C. O. D. Package. James H. Cullen scores in new jokes, and Lee Brothers and Allen and the Fitzgibbon-McCoy Trio conclude a fine entertainment. The Nellie B. Chandler Orchestra continues at Bullock's Temple of Amusement, and the newcomers include the Misses Marsh and Middleton, Grayce Holcomb, Frances and Rogers and Dan Haley. As usual new films were also shown. Hanson and Murry headed the bill at the Scenic. Others include Lorett and Attinia, De Veau Sisters and William Dillon. At the Nickel a film of the Detroit-Pittsburgh game features. A Change of Heart and expert glass blowing follow, and are received with favor. Miss Beaulieu and the Nickell Quartette also score in illustrated songs. Miss Leslie and the Bijou Duo pleased in illustrated songs at the Bijou. The films included President Taft at the Ball Game, Sandy, the Poacher, The Wedding Party, and A General in the U. S. A.

COLUMBUS.

Manager Prosser of the local Keith house, provided a bill of most interesting numbers for his immense clientele the week of Oct. 25-30. Harlan Knight and co. in The Chalk Line, and Edmund Stanley and co. were about divided for headline honors. Others on the programme were Waterbury Brothers and Tenny, the Sisters Dolly, Max York's dogs, the Four Rianos, Harry B. Lester and the pictures.

Persistent rumors as to the new Keith house, which seems assuredly to be built, are rife. Manager Prosser knows all about it, but as usual simply smiles, with a request to wait. The site is understood to be on High Street, in the center of business section. Manager Prosser is a fitting representative of the Keith interests and has made a notable success here.

DETROIT.

At the Temple Theatre Oct. 25-31, The School of Acting, the new funny vehicle of William H. Murphy and Blanche Nichols, proved one of the mirth-provoking successes of the season. Willard Simms in The Paper Hanger was a close second in the fun making. Lyons and Yosco offered a combination harp and 'cello act which was as musical a number as has been seen in local vaudeville this season. The Four Lukens offered their aerial bar act; Hermany's trained dogs and cats performed on flying trapezes; the Carbrey Brothers were clever dancers; the Fredericks, instrumentalists, and Imro Fox completed the week's bill. Next week Edward Abeles will head the bill.

OMAHA.

At the ever popular Orpheum the programme for Oct. 24-30 is the McGradys, John Birch, Gordon and Marx, Margaret Moffat and co., Walter C. Kelly, Walthour Trio; business could not be better and the audience is most enthusiastic. For week of 31: Eleanor Gordon and co., Six American Dancers, Brown, Harris and Brown, Schrode and Mulvey, Griff, Reed Brothers, J. Rubens.

JERSEY CITY.

Wine, Woman and Song company came back to the Bon Ton Theatre Oct. 21-23, to good business. A new skit on the North Pole has been put on, and it is a go. Kathryn and Violet Pearl and Sam Goldman are the principals. The Kentucky Belles were here 25-27, opening big. The first burlesque is good, with Frank Graham in the leads. Edith Randall and Blanche Curtiss render good support. Sam T. Jack's company 28-30, Miner's Americans 1-3, Uncle Sam's Girls 4-6. The Hudson Theatre (Union Hill) is doing a swell business. The bill 25-31 was made up of Amy Ricard and company, Clayton Kennedy and Mattie Rooney, the Heim Children, Mysterious Barnetti, Apdale's Animals, Dennis Brothers and Wilson and Pearson. William J. Patton and Violet Pearl do a really good sketch with the Wine, Woman and Song company. Sam Goldman, of the same company, does a three-person Hebrew act, which is very pathetic. Amy Ricard and company carry the honors at the Hudson Theatre.

SALT LAKE CITY.

Orpheum, Oct. 17-23: Charles Barry and Hulder Hainers, John Weil, Catherine Hayes and Sabel Johnson, the De Sanctis Quartette, John Hyams and Leila McIntyre, George W. Cunningham and Herman Marion, Rose Royal and the posing horse, Chesterfield. Houses packed entire week. Leila McIntyre was headliner, and was much liked.

BUFFALO.

Shea's Oct. 25-30 offered Electrified Girl Review, Tom Edwards, Selma Braatz, Lancton, Lucier and co., Olivette Troubadours, Hastings and Wilson, Bowman Brothers, Muller and Corelli, and kinetograph.

Miss New York, Jr., was at the Lafayette 25-30.

Fred Irwin's Gibson Girls packed the Garden 25-30 and gave one of the best performances seen here in many moons.

MONTREAL.

Marshall P. Wilder topped an excellent bill at Bennett's Oct. 25 and scored with his stories. Peter McLaren and Meta Carson did a neat Scotch singing and dancing act. The Finney Sisters in a swimming performance entitled The Mermaids, and the Exposition Four were other features.

The Tiger Lilies drew bumper houses at the Royal and put on a good show. Sam Man, the chief comedian, did good work, and the singing and dancing is above the average.

The Judges, acrobats, and Kelly, the ventriloquist, were the features at the Lyric 25-30.

George H. Phillips has started a vaudeville agency here, known as the Star Booking Agency. He is exclusive agent for a number of houses throughout Canada.

PORTLAND, ORE.

The stellar act on the bill at the Orpheum Oct. 18-23 was that of Minnie Seligman and William Bramwell in The Drums of Doom. Another clever act was that of Katchen Loisset, a chanteuse; the Bootblack Quartette, the Bounding Gordons, acrobats; the Misses Standish, singers; Eva Mudge, the Military Maid; Lew Wells, a comedian, and pictures, filled the bill.

The feature act at the Grand 18-23 was A Bunch of Kids. Vieing in honor with the kid act were the gymnasts Lavillie and Grant, the Sterlings, a farce, The Pantaldon Skirt, by Helen Beresford and co.; Josephine Ainslie, singer; Al. Spalding and Lenore Dupree; illustrated song and pictures.

The bill at Pantages' 18-23 featured the act of Bert Swan and his trained alligators; Luigi Pacaro Troupe of Acrobats; Canaris, a magician; Still City Quartette; Yule and Simpson, comedians; William Ramsdell and Ramsdell Sisters, novelty dancing act; pictures, completed the bill.

SPOKANE.

Edwin Stevens and Tina Marshall scored with their sketch, An Evening with Dickens, at the Orpheum Theatre the week of Oct. 1:. Others: The De Haven Sextette, Howard's Musical Shetlands, the Carmen Troupe, Milt Wood, Walter Lewis, and co., Farrell Brothers, and the pictures. Capacity.

The Podlewsky Troupe, singers and dancers, introducing the Ballet Polonaise, was well received by large audiences at the Washington Theatre. Others: Inza and Lorella, Mr. and Mrs. W. W. O'Brien, Josephine Glassman and her pickaninnies, the Rusticanna Trio, Alexander von Mitzel and Isis Maynard, and the pictures.

Nina Nestor and co., including Joseph L. Sweeney, were featured in a sketch called A Thief in the Night, and divided honors with Lasky's Hoboes at the Pantages' Theatre. Others: Loughlin's performing dogs; Kennedy and Kennedy; Jacques Greno; W. D. Gilson, and the pictures. Capacity.

DENVER.

The Orpheum offered a good bill Oct. 25-30, including Captain Auger and co., John Hyams and Lelia McIntyre, Carson and Willard, Joe Jackson, Thalia Quartette, Albertus and Altus, and Laura Buckley.

Pantage's had the Three Demons, Doric Trio, Naiada, John J. Justus, Ethel Romain, Markee Brothers, and Rentthrow and Doss.

At the Majestic were the Three Roehrs, Clarence Sisters, Mitchell and Caine, Jere Sanford, Les Ploetz-Lorellas.

ST. PAUL.

The Orpheum gave really a bill of headliners Oct. 24-30. It would be difficult to pick out the best number on the entire bill. Those that composed the bill were Six American Dancers, Sam Watson's Farmyard Circus, Conroy, Le Maire and co., Griff, Davey and Poney Moore, and Ruby Raymond and co.

The foundation for the new Shubert Theatre is now completed and structural iron work has been started. A night and day crew will be placed upon the building in order to bring it through for the opening on Jan. 1.

Dr. Cook gave his North Pole lecture to a fair audience at the Auditorium 24.

SAN FRANCISCO.

The Orpheum had a particularly good bill Oct. 17-24, which included George Bloomquest and co., in Nerve, Howard and Howard in The Messenger Boy and the Thespian, Martinette and Sylvester, Ballerini's canine tumblers, Tuscany Troubadours, Six Glinsereitis, and moving pictures.

The American had for a headliner 17-24 Rigo, the violinist (for the first time in vaudeville on the coast), followed by Bothwell Browne and co. in his travesty, Cleopatra, and his live snake dance; the Three Le Dorress, Eddie Dolan, and the Earle Sisters.

The Wigwam presented Landers Stevens and Georgie Cooper in a condensed version of Faust, Hall and Stark, Florence Modena and co., Sharp and Turrek in character singing and dancing, Dorothy Vaughn, and Blasonette and Newman, West Point athletes.

The National's bill 17-24 included Mr. and Mrs. Gardner Crane, William Cahill, McLallen and Carson, Frank Parker and co., Wilson and Stonaker, Celeste and Jack Bowen.

The New Chutes attracted good business with Hackenschmidt, the French Sisters, Isis, Prince Albert, the mind reading horse, and trick monkeys.

At Pantage's 17-24 were Barlow's trained dogs and ponies, the Glockers, Meyer Brothers, James Casey and Maggie Le Clair, Kaufman Brothers, Lipman and Lewis, and Dainty Maye.

CLEVELAND.

Keith's Hippodrome has the following bill 1-6: Maurice Freeman and co., Les Carrillo, Hibbert and Warren, Les Cadets de Gascogne, the Three Hanlons, Al. White's Four Dancing Bugs, and the Four Londons.

The Star Theatre has the Washington Society Girls 1-6.

Sam Scribner's O. U. Woman co. is at the Empire Theatre 1-6.

MILWAUKEE.

A bill showing some novel and exceptional acts opened the week at the Majestic Oct. 25 and pleased a large audience. The work of Fred Lindsay, the stock whip artist, is very much out of the ordinary, and the cleverness with which Mr. Lindsay uses the different whips and lashes is beyond comprehension. This was the headline act, and second honors on the bill belonged to Madame Vallecita, the leopard tamer, who gives a nervy exhibition in putting the five leopards through their different "stunts." The other numbers on the bill contributed to the general excellence and were well received. They were as follows: Mabel Montgomery and co., Town Hall Minstrels, Hyman Meyer, Basque Grand Opera Four, Knight Brothers and Sawtelle, and the Belmonts.

An average vaudeville bill opened at the Crystal 25 and was composed of the following acts: The Two Keraidas, Lew Ward, in a sketch entitled Red Ike, presented by Edward de Corsia, Helen Lesage and Jack Carmody, and Mr. Vogal in illustrated songs.

INDIANAPOLIS.

At the Grand Oct. 25-30 La Titcomb presented her novel singing equestrian act that was billed as the headliner, but from a standpoint of worth and artistic merit Claude Gillingwater and co. in his own sketch, A Strenuous Rehearsal, deserved the place of honor. Mr. Gillingwater was well supported by Ina Lyn, Carolyn Strellitz and C. C. Giwyne. Ila Grannon, dainty and pretty little singer, made a pleasing impression in her happy selection of up-to-date songs. Fay, Coleys and Fay made a hit. Charles Seamon, the "Narrow Feller," received a hearty welcome in his same act, which has been seen here several times. Billy Gould, the Poiries, and La Vine-Cimaron Trio pleased.

The Empire offered Moulin Rouge Burlesquers 25-30. Morning, Noon and Night 1-6.

At the Family were George Herz, Williams and Culver, Dawson and Booth, Jefferson and Kelly, and motion pictures.

MINNEAPOLIS.

La Petit Revue stole away the headliner honors at the Orpheum Oct. 25-30, although an unusually good bill was furnished by the Curson Sisters, Angela Dolores and co., Lee and Peary, Schrode and Mulvey, Carletta and Frank Rodgers.

Charles Burkhardt and co., Kathlyn De Voie, the Bohemian Troupe, Trainor and Dale, and Harry Garrity furnished a good bill at the Miles.

Hill and Sylviany, Bessie Rabb, Miller Musical Four, Platel and Cushing, and Trask and Gladden were included in the bill at the Unique.

The Yankee Doodle Girls, with The Girl in the White Mask as an added attraction, were at the Dewey.

The Gaiety, the handsome new burlesque theatre, will be opened 6. It will play the attractions on the Eastern Wheel.

NEWARK.

Proctor's Theatre was crowded at every performance Oct. 25-30, and a programme of over three hours was given, and a rattling good one at that. The Keatons, including the little Keatons, numbering three, were the hit. Others on the programme were the Fadettes, who always give a musical treat; Reta Curtis, violinist; Al. Rayno and his bull terriers, Billy B. Van and the Beaumont Sisters, Jack Cotter and Ada Boulden, Sam Dody, Adelaide Herrmann.

George Fuller Golden was the headliner at the American Music Hall 25-30, and scored a hit. Others on the programme were Daphne Pollard, Allen Shaw, the Vindabonos, Mr. and Mrs. Harry Thorne, Wood and Lawson, the funny Marco Twins; good sized audiences attended, which is encouraging to the new management.

Manager Mumford provided an agreeable programme 25-30 at the Arcade Theatre. Misses Sherwood and Belmont, as "Florodora Girls," the Bernardos, William A. McRobie, William A. Hegel, Spencer and Hanner, and a realistic moving picture of Drink, S. B. O. at every performance.

ST. LOUIS.

The Columbia headed a splendid bill beginning yesterday, Monday, Nov. 1, with Nonette, a charming unschooled young violinist, the pensive appeal of whose bow "ate up" twenty minutes and left a longing for more of her playing. In Kris Kringle's Dream, a one-act musical comedy, Harry All as the Peppermint Kid, Bobbie Nolan as Jack-in-the-Box, Harry Hewet as the Polar Bear and six Collie dogs, did splendid work. Jane Quirk, batonist of Maurice Syper's Orchestra, was graceful. George Felix and Lydia as pantomimist and parodist in The Boy Next Door were much enjoyed. Constance and Lily Arkansas were English instrumentalists. Mae Melville and Robert Higgins, in comedy, were eccentric. The Kemps presented Going to Dahomey. Woods and Woods and the Bainboos, acrobats and equilibrists, were clever.

The Grand toplined the Asalis Troupe in an Oriental sketch, The Human Fountain, introducing magical and acrobatic feats; Louis Weslyn and Ted Barron in their own composition sang well; the Fox and Foxie Circus included a clown and trained dog; Beth Stone, topsy-turvy toe dancer; Cased, De Verne and Walters, musical comedy entertainers, and George Alexander, tramp impersonator, completed the bill.

The Standard held forth Morning, Noon and Night, a burlesque in new style. Virginia E. Ware and her girls scored. "Out for a Good Time" and "Love Me Lots and Love Me All the Time" were catchy songs.

The Gayety produced The $10,000 Prize and Vacation Days, brisk, snappy farces presented by the Columbia Burlesquers. The Jesse Keller Troupe were bicyclists clever and daring. The Dancing Butlers, Clipper Comedy Four were also excellent.

KANSAS CITY.

Another good bill at the Orpheum Oct. 24-30 was well received by large audiences. The Willy Pantzer Troupe in an acrobatic-pantomimist turn were the headliners and scored heavily. Their turn, which is called The Limit, is replete with novel acrobatic features and enlivened by clever comedy, a happy combination that caught on with the crowds at once. Will M. Cressy and Blanche Dayne stayed over for a second week, presenting a new sketch by Mr. Cressy called The New Depot. The playlet is a strong combination of humor and pathos, as are most of his works, and won hearty approval. Other acts were the Klein Family, Harry H. Richards and co., Arthur Whitelaw, the Doherty Sisters, and Carl Noble, all of whom were well received.

The feature of the Hippodrome attractions Oct. 24-30 were the moving pictures of the world's championship baseball series. These were watched by big crowds nightly. Cleveland, the famous trick horse, was another feature of a long line of attractions.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.):

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Oct. 21-23: Marsolo and Wolfe, comedy bar comedians, and Phil Bennett, Italian street singer (return), captured the big audience and were the leading features of a pleasing bill. Others comprised Topack and West, Frankie Wallace, Beck and Evans, Eckert and Francis and Charles Hargreaves. 25-27: Morgan and Chester in The Arrival of Dr. Cooke were a scream; Charles Hargreaves, George Tichenor, pictures, and songs completed the bill. Capacity.——Majestic (Carl Schwars, prop. and mgr.): 18-23: Lewis J. Mack 18, 19; Jack Delmar, a hit, 20; Maud Douglas, Gypsy Girl, good, 21; Jack Delmar (return) 22; Elizabeth Harris, songs; Lela F. Riley, Margaret Amber, with De Rose, female impersonator, and F. D. Hewes, the feature acts 23.——Item: Jack Delmar, the comedian, seen to advantage on the Majestic bill, is at the head of the Delmar vaudeville booking agency.

LOUISVILLE, KY.—The Gayety had the College Girls. The Jolly Girls co. was at the New Buckingham. At the Mary Anderson the following appeared: Una Clayton and co., Moffett and Claire, Banks-Breazeale Duo, Charles Kenna, Londe and Tilly, Joe Barrett and co., and Velmos Westony.

SPRINGFIELD, MASS.—Poli's week Oct. 25-30 had the sensational act, The Eagle and the Girl, for a headliner. Other features were Huckins' Run, Farrell-Taylor Trio, Mabelle Adams, Spiesell Brothers, Browning and Lavan, and Harry De Coe, the equilibrist.

CINCINNATI, O.—The patrons of the Columbia were well pleased with the following bill Oct. 24 and week: Arthur Dunn and Marie Glasier, The Patriot, Seldom's Venus, Edwina Barry and co., Four Dancing Bugs, Fiddler and Shelton, Stuart Barnes, Picquay's Gymnasts, and Lewis and Chapin. Andy Lewis and his Mardi Gras Beauties filled the Standard at every performance. The Jolly Girls played to good business at People's. The American, New Robinson and Auditorium enjoy excellent patronage, continuing to give popular vaudeville bills and moving pictures.

KALAMAZOO, MICH.—At the Majestic week Oct. 25 the Eight Original Madcaps, Wormwood's Animal Circus, Dixon Brothers, and Stewart and Marshall appeared.

MOBILE, ALA.—Lyric Theatre (Gaston Neubrix, mgr.): Marcelle and Lennett, Herbert Mitchell, Martini and Maximillian, Thorne and Carlton Lotta Gladstone, Stepp, Mehlinger and King, and the Lyricgraph furnished a well balanced bill, to good business.

DAYTON, O.—Lyric (Hurtig and Seamon, mgrs.; Max Hurtig, res. mgr.): Week Oct. 25: Jacobs and Sardel, Gladys Sears, Harold Forbes and Carrie Bowman, The Vital Question, Scott and Wilson, Mignonette Kokin, Galetti's Monkey Circus, Hurtigscope pleased big houses. Bill week 1: Huckins' Run, Walsh, Lynch and co., the Four Rianos, Will Cressy and Blanche Dayne.

GRAND RAPIDS, MICH.—Olympic (L. H. Newcomb, mgr.): Bush's Boys and Girls in School Days; Bush and Earle, singers and dancers; Florence Whiteman, singer and dancer, and Florence Kelly in illustrated songs Oct. 24-30. This was the first week of Keefe bookings and showed a marked improvement in the performance.

WAUKEGAN, ILL. — Barrison Theatre (Mabel Barrison, owner; A. A. Frudenfeld, mgr.): Margo's Manikins, Skrezmka Sisters, Wayne Christy, Shuford Williams, Ferguson, Miller and Ferguson, Musical Goulmans, and Kathleen Rooney is singing a ballad written by A. A. Frudenfeld and published by Will Rossiter Oct. 25-31, entitled "For You," and is making a big hit; very good bill, pleasing big business.

STEUBENVILLE, O.—National (W. G. Harishorn, mgr.): Bill Oct. 25-30: Heidelburg Four, Betty and May Owens, Frank Hax, Bristol's Ponies, Pervis, Doomsday, Edmunds and Gaylor, Cutting and Zudl, and Albraxar and co.; fair returns.

PATERSON, N. J.—The Empire (A. M. Bruggemann, owner and mgr.): Pleased good audiences Oct. 25-30, with the Stewart Sisters, Hammond and Forrester, Willard's Temple of Music Girls, Friend and Downing, Francesca Redding and co., Juliet, and Blake's Animal Circus.——Opera House (John J. Goetchius, mgr.): Draws fairly well with cheap vaudeville and moving pictures.

HOBOKEN, N. J.—At the Lyric Theatre (Grant S. Riggs, mgr.): Shorty De Wilt, the Demacos, Mack and Williams, Bonner, Meridith and co., talking pictures, Jubilee Boys, Grace Leonard and co., Breakaway Barlows, Tanner and Gilbert, and motion pictures drew crowds week Oct. 25-30.——The Empire had the following billed: Richard Brothers, Elsie Rose, Payne and Lee, Billy K. Wells, Edwin Keough and Helen Nelson, the Brittons, Montgomery and Moore, Nord, closing with the kinetograph, to capacity.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): Oct. 25-30: Louis Simon, Grace Gardner and co., the Carmos, Elizabeth Murray, Haines and Vidoca, John McCloskey, Guy Edwards' Kountry Kids, the Steeles, and Marcena, Nevaro and Marcena.

BATTLE CREEK, MICH.—New Bijou (W. S. Butterfield, mgr.): Oct. 24-30: Melbourne McDowell and co., Lou Anger, Gertrude De Milt and Boys, George and Georgie; fair houses; fairly pleased.

BAYONNE, N. J.—Bijou (Bert D. Howard, res. mgr.): Oct. 25-30: Gennaro Military Band and motion pictures; pleased good business.

MEMPHIS, TENN.—Orpheum (Max Fablah, mgr.): Oct. 25-30: A good bill was seen, including Charlotte Parry and co., Julius Tannen, La Veen-Cross and co., Donovan and Arnold, Harry Fox and Millership Sisters, George Hillman and Reipath Napanese, Marseilles and Clark's Monkey Comedians.

RICHMOND, VA.—Colonial (J. A. Sayer, mgr.): Oct. 25-30: Morgan Brothers, Van Harding, Raymond and Harper; to capacity.

ALLENTOWN, PA.—Orpheum (J. Fred Osterback, mgr.): Oct. 25-27: Hall Brothers, Jack Lee, Edwards and Ward, Jerga, Aleene and Hamilton, Mr. and Mrs. Perkins Fisher, Richards and Grover, Gus Edwards' Schoolboys and Girls. 28-30: McRae and Levering, George H. Leslie, Maddern and Nugent, Post and Russell, Silbon's Cats, Sadie Jansell, Gus Edwards' Schoolboys and Girls; pleasing bills; fair patronage.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Oct. 25-30: Jesse Laskey's Birdland, Morton-Jewell Troupe, Famous Bachelor Club, Dick Crolius and co., Three Duval Brothers, Felix and Arnold, Millar and Hanson, Louis Granat.——Grand (L. B. Cool, mgr.): Oct. 26-28: Fred Hamill and his Bathing Beauties, Kyle, Gurney and co., Frank McCrea and co., Williams and Kent, Aerial Wilsons. 28-30: Lola Tyberri and Louise Taylor, Madell and Corbley, Claude and Marion Cleveland, Kyle, Gurney and co., Celine Animal Circus.

BANGOR, ME.—Gaiety (Stephen Bagpett, mgr.): Oct. 18-23: Clyde Bates and co., Maxwell Holden, Conly and Curtis, Chester Bloodgood, Johnson, Queen Mab and Casper Wels, Columbian Musical Four. 25-30: Dean and Libbey, Mlle. Antoinette, Walter H. Bedell and co., Desmond and Bailey, Volta, the Human Dynamo, Clito and Sylvester. 1-6: Brindamyor, Handcuff King, Loraine and Dudley, James and Ellis, Crown Musical Duo, Barnes and Kelley; attendance good.——Ackens' (Ackens and Blood, mgrs.): 18-23: Seven Arabs, Beauvais, Maridor and co., Major James Doyle, the Touheys. 25-30: Cora Youngblood Corson Sextette, Chunn and Craig, Cecil Morris and co., Fay Leslie, the Joyces. 1-6: Adjie and trained lions, Walter Fitzgibbons, De Lisle, Great Weston, Farrell and Farrell; business good.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): Oct. 18-20: Fred Fullers' Juvenile Minstrels. 21-23: Sasha Gordein, Jean Beauguee, Adams and Adams. Pleased good crowds.

TUPELO, MISS.—Electric Theatorium (E. J. Sivley, mgr.): Oct. 18-23: Lazern and moving pictures, to S. R. O.

LINCOLN, NEB.—Orpheum (H. E. Billings, mgr.): Oct. 18-23: Tom Nawn and co. headed an excellent bill, including Lena Pantyer, Walters and Bradt, the Walthour Trio, Knight Brothers and Sawtelle, Potter-Hartwell Trio, and Five Avolos; good houses.

ST. JOSEPH, MO.—Pantage's (Harry Beaumont, mgr.): Oct. 17-23: Hasson and Jenny, Tegge and Daniels, Carter-Taylor and co., Shelby Brothers, Hamilton and Ronca, Musical Beatty; pleased good business. 24-30: Four Bard Brothers, Dorothy Lamb and co., Five Musical Spillers, George Yeoman, Irene Lee; crowded business.——Lyric (D. Soriero, mgr.): This house opened as vaudeville theatre 17-23 with Honey and Trainer, Fay Kimmel, Musical Tones; good business. 24-30: Freeman and Watson, Perry and Jennse, Fay Kimmel; pleased good houses.

MONCTON, N. B.—Grand Opera House (Torrie and Winters, mgrs.): Moving pictures and vaudeville are still drawing large audiences.

CALGARY, CAN.—Empire Theatre (M. Kyle, mgr.): Oct. 18-23: James R. Waters, Delorrell and Gilssendo, Hubert's dogs and cats, Billy Keene and Jessie Adams, Eddie Redway and Gertrude Lawrence; one of the best bills seen at the Empire this season. Eddie Redway and Gertrude Lawrence were the headliners. As usual, good houses.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; S. W. Saunderson, res. mgr.): Gus Edwards' Night Birds were acceptable headliners Oct. 25-30. The rest of the bill—good, all of them—was made up of Force and Williams, Phyllis Gordon, Franklyn Ardell and co., "Cheerful Alf" Grant, Bowers, Walters and Crocker, and Two Vivians.

NORFOLK, VA.—Colonial (W. T. Kirby, mgr.): Oct. 18-23 Birdland headed a good bill which included Harry Armstrong and Billy Clark, Mr. and Mrs. Mark Murphy, Lillian Ashley, Harry B. Lester, Bob and Tip co., Musical McLarens; heavy business.—Majestic: 18-23: Rush Line Toy co., Honan and Kearney, Margaret Arnold; good bill; big business.

FORT WAYNE, IND.—Lyric (Fred W. Hartman, mgr.): Oct. 25-30: Ellsworth and Linden.——Temple of Vaudeville (Frank E. Stouder, mgr.): 25-30: Jewell's Manikins, Fairman, Furman and Fairman, Richards and Montrose, John P. Reed, the Mozarts, Faust Brothers, Flo Collier.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): Oct. 18-23: Arthur Leo, E'Smore and Bartlett, Bryant and Saville, C. A. Browning; pleased good business.

DOVER, N. H.—Clement (Frank E. Howe, mgr.): Oct. 18-23 pleased good houses: Frances Gerard and Art Fisher.——Lyric (Dolan and Paul, mgrs.): 18-23: Ross and Ross, Ethel Williams, Charles Allen, Nellie Hartford, Rose Haskell, Ed Courtney.

GADSDEN, ALA.—Amuse Theatre (Walter Snyder, mgr.): Oct. 18-23 business good. Split week with Anniston Aeo, Jack and Nellie Ripple, Louise Powers co.

TAYLORVILLE, ILL.—Elks' (Jerry Hogan, mgr.): Bocaciaco's Wild West Indian Vaudeville co. Oct. 22, 23; fair, to good business. Mad Miller's Vaudeville co. 25-30. Mac-Sad-Alli 3.——New Grand (Fred Hahmeyer, mgr.): Wood and Wood 18-20 pleased capacity business. Hoffman and Daloris 21-23; excellent, to splendid business.

AURORA, ILL.—Star (Frank Thielen, prop.): Oct. 17-24: Rachetta Trio, Glenroy-Russell co., Hawley and Leslie, Crossman Quartette, Farmer Swain's trained geese and roosters, Palmer and Dockman; excellent bill and business.——Majestic (Lackner and Brick, props.): 17-24: Rentfrow and Jansen, George Crotty, Ball and Marshall, Charles Mason and co., Leich and Nelson, Jimmy Green; good bill; very large business.

LOWELL, MASS.—Hathaway's (John I. Shannon, mgr.): Oct. 25-30: Beatrice Ingram and co., Geiger and Walters, Moore and Young, Helen Pingree and co., Four Nightingales Swan and O'Day, Bert Shippard and co.——Academy of Music (Flynn, Toomey and Demara, mgrs.): Oct. 25-30: Bontin and Tilsen, Kipp and Kippy, Skidder and Wood, Ben Hilbert, Travelettes; good houses.

ATLANTIC CITY, N. J.—Young's Pier Theatre (W. E. Shakleford, mgr.): Oct. 24-30: Kendal Weston, Sam Stern, Three Bedell Bros., Princess Chinquilla, Gartelle Bros., Edgar Berger.——Criterion: Vaudeville and pictures.——Savoy (Harry E. Brown, mgr.): Vaudeville and talking pictures.——Young's Million-Dollar Pier (Captain John L. Young, mgr.): Mamie Fleming, the Fransecas, the Headleys, and pictures.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Oct. 18-23: Mr. and Mrs. Fred J. Bacon, Joe Kane, Finlay and Peachey, Earl D. Barber, Edwards and Ward, Madden and Fitzpatrick co., Marriott Twins; pleased fine business. 25-30: Lewis McCord and co., Bennington Bros., Eugene Nowland and co., Brown and Sheftall, Moratti Trio; big houses.

HARRISBURG, PA.—Orpheum: Floyd Hopkins, res. mgr.): Oct. 25-30: McNamee, the Standard Four, Mlle. Chestaer, Hilda Hawthorne, Madden and Fitzpatrick, Lew Hawkins, The Futurity Winner; business very good.——Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): The Comedy Stock co. at this resort has been drawing very good business 25-30; the vaudeville people were Eddie Cassidy and Park Hunter.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Oct. 25-30: Lester, the ventriloquist, topped the bill and won much favor. Other good features were Howard-Collinson Trio, Dagwell Sisters, Winkler-Kress Trio, Mr. Quick, Lawrence and Edwards, and Noble and Brooks; capacity.——Majestic (Emil Deiches, prop. and mgr.): Good vaudeville and pictures are pleasing crowded houses.——Proctor's Annex (Guy A. Graves, mgr.): Moving pictures and songs entertain crowds.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): An excellent bill Oct. 25-30, with Grogolati's Aerial Ballet Mlle. Fioretta, Silvers and Artie Nelson, J. Francis Dooley and Corinne Sayles, Fred Dupree, Frank Gardner and Lottie Vincent, Lighting Hopper, Calvert Dean and Lota Price; usual excellent business. 1-6: The Boston Fadettes, Swat Mulligan, Bowers, Walters and Crocker, Potts Brothers and co., Evans and Lee, Harry De Voe, Pope and Uno.——Wonder (F. J. Herman, mgr.): 25-30: Jordan and Jervaise, Al. Warren, Harry Miles and Marjorie St. Claire; bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 25-30: The Simpsons, Baby Evans; bill and business excellent.——Wonderland (H. G. Ward, mgr.): 25-30: Ali Baja Brothers, Ruth Beecher; bill and business excellent.——Columbia (G. Nelson Teets, mgr.): The Frolicsome Lambs in A Mayor's Vacation 18-20; co. and business excellent. Mike J. Kelly and Alma Burman were featured; the Mankiki Royal Japanese Troupe scored. Williams' Imperials in The Imperials Abroad 21-23; co. and business excellent; Harry J. Cooper and Clara Raymond were featured; Hazel's Living Marble Statues scored. Dave Marion's Dreamland Burlesquers 1-3. The Big Empire Show 4-6.

SAN ANTONIO, TEX.—Superba (W. Geibig, mgr.): Oct. 17-23: Wentworth and Burns, Norman Martin, Majestic Comedians; interesting bill; business picking up.——Royal (Lloyd Spencer, mgr.): Oct. 17-23: Business good, with Mack and West, Petrie and Budd, Marvia and Rogers, Mazie Martelle.——Star (Wyler and Kenpel, mgrs.): Oct. 17-23: Great Vandergould, J. C. Lewis and co.; well received; business good.——Marvel (Lloyd Spencer, mgr.): Oct. 17-23: Fair business, with Trundell and Fulton, Signor Roman Tuscano, Charles Carroll.——Tent (Dr. H. D. Rucker, mgr.): Oct. 17-23: H. D. Rucker's Korak co. is not doing so well; they change bill nightly; Wednesdays Dr. Rucker gives a free matinee to the ladies, which always brings a good crowd.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): Oct. 18-23: La Mont and Milham, Cal Stewart, Farley and Prescott, Three Richardsons; pleased good business. 25-30: Linda, Karl and Emma Gath, Jarvis and Martin, the Harrahs, Elaine Von Theile.——Pastime (Fred Knaus, mgr.): 18-23: Lillian Colson, Mon Titus, Prince Masculin and co.; pleased fair business. 25-30: Ethel Darr, Montimer Jack, Ray Gilmore Sisters.

LITTLE ROCK, ARK.—Majestic (Saul S. Harris, mgr.): Oct. 18-23: Bissett and Scott, Aneta Primrose, Ed Gillespie and co., Leo Fillier, George Fredo, Millards and Torley; pleased excellent business. 25-30: Tony Wilson and Heloise, Amoros Sisters, Ernest Anderson and Madge Burt, Theo and and her Dandies, Floyd Mack, Wells Brothers, Mabelle Erainger.

TRENTON, N. J.—Trent (Montgomery Moses, mgr.): Oct. 25-30: Witt's Matinee Girls, Wilson Brothers, Geissler and Hirschboro, Alpine Troubadours, McDermott and Kelly, Cowboy Williams, Mr. and Mrs. Mark Murphy, Edwards Davis and co. in the Picture of Dorien Gray; business big.——State Street (Herman Wahn, mgr.): 25-30: Regal Trio, Hank and Lottie Whitcomb, Florence Douglass, Erretto Brothers, Silvers and Silvers, Tab Arkansas, Allen Walsh; satisfaction, to large business.

AUGUSTA, GA.—Well's Bijou (H. Bernstein, mgr.): Oct. 25-30: Annie Abbott, Great Lawrence co., Georgia Nelson, Tony and Norman; good business; pleased.——Superba (Felix Luck, mgr.): 25-30: Reynolds and Lewis, Rio Sims, Regal Haren and Baby Kathleen; good houses; pleased.

URBANA, O.—Lyric (Larry P. Ryan, mgr.): Oct. 21-23: Haney and Long, Dan Tin Yaw, 25-27: Gracie May, Harison and Drew; good business.

READING, PA.—Orpheum (Wilmer and Vincent, mgrs.; Frank D. Hill, res. mgr.): Oct. 25-30: Newhoff and Phelps, Bauman, Hillston co., John T. Doyle, Boulden and Quinn; fine bill, to good business.——Grand (Reis Circuit and N. Appell, mgrs.; C. G. Keeney, res. mgr.): Oct. 25-27: American Comedy Four, Weston and Clark, Palmer and Lewis, Clark and Bazzillian. 28-30: American Comedy Four, Billy Pyrr, Clark and Bazzillian, Palmer and Lewis; large and appreciative audiences.——Bijou (Frank W. Erickson, mgr.): 25-30: Large and well pleased houses at every performance; Joe and Lulu Milton, Tony Baker, Aerial Dannells, Christie Comppen.

WORCESTER, MASS. — Poli's (J. C. Criddle, res. mgr.): Oct. 25-30: Mlle. Dazie, Tom and Edith Almond, Dale and Boyle, A. Seymour Brown and Nat D. Ayer, Hugh Blaney, Robert De Mont Trio, Emerin Campbell and Aubrey Gates; excellent business; pleased.

DALLAS, TEX.—Majestic (O. F. Gould, mgr.): Oct. 24-30: Excellent bill; splendid attendance; Five Columbians, Christmas at Higgins', Billy Beard, Mrs. Toma Hanlon, Joe La Fleur, Pero and Wilson, Dick Miller.

LEXINGTON, KY.—Hippodrome (L. H. Ramsey, mgr.): Oct. 25-30: Strong bill and good business; Stadium Trio, Newmans, Charlie Hughes and the Singing Girl, the Hipposcope, and Ozone Inn.——Majestic: 25-30: Good business; Musical Brandons, Rome and Mayo, Miss McAvoy, Potter and Harris, Foynette Munro; prices reduced to 10 and 15 cents.

PETERSBURG, VA.—Lyric (C. O. Moss, mgr.): Oct. 21-27: Russell Bingham, Hendrix and McMahon Eugene Emmett, Mysterious Miss Jewel; good business; pleased.

LA JUNTA, COLO.—Theatre (S. Dunkin, lessee and mgr.): Oct. 17-20: Ross and Shaw; poor. 21-23: Beeson and Harris; mediocre.

STREATOR, ILL.—Grand (L. M. Goldberg, mgr.): Oct. 17-23: Byers and Hermann, Ferguson and Patsmore, Probasco, Mills and Moulton, Ahern and Lester, Brenon, Downing and co.; splendid bill.

MUNCIE, IND.—Star (C. R. Andrews, mgr.): Oct. 25-30: Harry Lake, Percival, Shaw and Sherman, Eddie Foyer, Eddie Adair and Blythe Henney.

FLORENCE, S. C.—Majestic: Oct. 18-20: Payne Sisters; very good, to good business. 21-23: The Dohertys; fair, to good business.——Gem (B. N. Banning, mgr.): 18-24: The Longworths; good, to fair business.

HERKIMER, N. Y.—Grand (W. A. Dooque, mgr.): Oct. 25-30: Johnstone and Caroline Cook, Jennie Girard, the Laughing Horse, Mae De Ponta; pleased big houses.——Star (J. Conklin, mgr.): 25-30: Billy Thompson, Melrose and Elmir, George Barnes, Bell and Mayo; pleased good business.

JOHNSTOWN, PA.—Majestic (M. J. Boyle, mgr.): Oct. 25-30: Bert Leslie and co., Charles B. Lawlor and Daughters, Happy Jack Gardner, Chalk Saunders, Hearn and Rutter, Hobson and Deland, Malla and Bart; business continues uniformly good.——Globe (J. G. Foley, mgr.): 25-30: Roscoe and Sims, Alf Wilson, Madame Lerch and her tiger, Adams and Adams; business splendid.

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AND HIS TEN FUNNY FOLKS
V. C. C. Per. address, Hotel Albany

NEW BRITAIN, CONN.—Keeney's (F. F. Keeney, mgr.): Sunday performances will again be permitted here. Pictures and illustrated songs Oct. 24 drew capacity house. Bill 24-30 drew good patronage and included the Musical Coattas, Alice Walters, Joe Flynn, Woodford's animals, and Three Delton Brothers.——Scenic (Hallaby and Co., mgrs.): Sunday evening picture performance 24 (to S. R. O. Vaudeville and pictures 24-30 to crowded houses.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Oct. 25-30: Peter Nationai Quartette, Gertrude Folson and co., Carson Brothers, and Ina Claire. Good business.——Family (E. O. Johnson, mgr.): 25-30: Dunbar's Goat Circus, Tom Ripley, Burke and Burke, and Madlyn Journe. Very good bill and business.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): Oct. 25-30: Mickey Feeley, Connors and Edna, Marie Gilmour, and Casey and Smith. Fair bill, to ordinary business.——Orpheum (Bullock and Davis, mgrs.): 25-30: Lee Tung Foo and Harry La Marr. Large houses.——Empire (Moran Brothers, mgrs.): 25-30: Goets and Nelson and May Isabelle. Good business.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): A good bill Oct. 25-30, headed by Winters Comedy Four, D. Bedini and Sonia, Versatile Valpo, Eddie Miles and Daisy Raymond, Sam Stalzer and Shaw and Robinson; to full houses.—Sheedy's (J. L. Owens, res. mgr.): 25-27: Burton and Shea, Moon and Phillippe, McIrath and Yeomann, Marshall Brothers. 28-30: Borgos and Clark, Reading Sisters, Jula Harron, Art Spaulding, William Raymore and co.; good houses.—Orpheum (F. C. Bishop, mgr.): 25-30: Columbia Musical Five, Leslie Thurston, Althea Morrison, Trumbull Sisters, Loraine and Dudley; pleased capacity houses.—Item: W. A. Bullivant retires from the management of Sheedy's 23 and John L. Owens, of this city, has acquired an interest and will assume the management of the house.

STAMFORD, CONN.—Lyceum (A. Geronimo, mgr.): Oct. 21-23: Stanley Sisters, Gardner and Golder, Duffy, Sawtelle and Duffy, Naughty Knot, Jr., Marion Thompson and Genevieve Day; to big business. 25-27: Roys and Kats Girls, Great Del-a-Phone, Demonio and Bell, Mrs. Walter Stanton; good bill and business. 28-30: Roys and Kats Girls, Great Del-a-Phone, Hanson and Bonnet, Genevieve Day.

NEW BRUNSWICK, N. J.—Opera House (Bijou Circuit; J. P. Hill, res. mgr.): Oct. 25-27: La Belle Troupe, Duffy, Sawtelle and Duffy, Myrtle French, Gordon and Steele, Adonis and Dog. 28-30: Pat Reilly and co., the Piottis, Julia Busse's Dogs, Mlle. Paula, Duff and Walsh; to crowded houses.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): Oct. 25-30: Mrs. Eva Fay, Howard and North, Mr. and Mrs. Jimmy Barry, Bessie Valdere Troupe, Susanne Rocamora, Thora, and the Dixie Serenaders drew well.—Savoy (L. Desmond, mgr.): 25-30: Parisian Living Statues, Mr. and Mrs. Burt, Whitman and Sell, Charles H. Roe, to good business.

BUTTE, MONT.—Orpheum (C. N. Sutton, mgr.): Oct. 18-23: Paul Kleist, Mabel McCane, Florence Swinnerton and co., James F. McDonald, Bob Adams and Bob Alden, W. H. Thompson and players in Pride of Regiment, Herschoff Siberian Troupe.—Majestic (W. J. Swarts, mgr.): 18-23: Sidney Deane and co., Nat Nazarro Trio, George X. Wilson, De Monderille Camille, Leon Rogee, Gertie Everett. 25-30: Three Keltons, Nick Long and Isaline Catton, Joe Whitehead and Flo Grierson, Les Jundts.—Empire (L. M. Quinn, mgr.): Oct. 18-24: Essie Sergeant, Leonard Kane, Ida Howall, Hawaiian Duo, Eusine Brothers, the La Renos. 25-31: The Cliffords, the Delanos, Patsey, Young Sampson, Freda Giroux, N. O. Moores.

WARREN, PA.—The Woodard (J. D. Woodard, prop. and mgr.): Oct. 25-27: The Jolly Prices, Eugenia Chavoustie, Pfeil Sisters, Tom Katz, Night Off. 28-30: Wixen and Kelley, Cliff Bauchard Neilson, Reiff-Clayton and Reiff, Stanley and Chambers; strong bill; good business.

FALL RIVER, MASS.—Savoy (Sheedy and Cook, mgrs.): Oct. 25-30: Hugh and Mlle. Henrietta, Clark and Duncan, Welch and Maitland, Cecilia and Steele, Shean and Warren, Charles W. Littlefield, Rosalie and Hilarion Ceballos; to large attendance.—Bijou (L. M. Boas, mgr.): 25-30: William Raymore, Viola Keene and co., Buggas and Clara, Jules Haron, Emma Brousseau, McGroff and Youman, Burton Shea, Marshall Brothers; to excellent attendance.—Premier (L. M. Boas, mgr.): 25-30: Premier Stock co., Irene Nelson, Reading Sisters, James A. Dunn, Joseph Conroy, Nice and Lovey, Jean Mortiman; to good attendance.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): Oct. 18-23: Gaynell Everett, Princess Waldemaroff, Huntress, Steele and McMasters, Great Francelia co.; very good, to excellent business. 25-30: The Great Mack, Belmont and Fernell, J. Warren Keane co., Signor Defrej-Stanley Edwards co., Greut and Greut.

OAKLAND, CAL.—Orpheum (George Ebey, mgr.): Oct. 18-23: Edna Aug, James Young and co., Mary Norman, Ed. F. Reynolds, Pilu, Henry Clive, Les Mysoulis, Big City Quartette. Programme decidedly interesting. House well fitted.

MONTGOMERY, ALA.—Majestic (W. K. Couch, mgr.): Excellent bill Oct. 18-23: Theo and Her Dandies, Mabelle Erzinger, Amoros Sisters, Wells Brothers, Anderson and Burt, Floyd Mack, Wilson and Heloise; large business.

ELMIRA, N. Y.—Mozart (G. W. Middleton, mgr.): Oct. 25-30: Bartholdi's Birds of Paradise, the Chamberlins, Mimic Four, Elsie Harvey and Goldie Boys, Jennings and Renfrew, Klein and Clifton; good bill and business.—Rialto (F. W. McConnell, mgr.): 25-30: Holbach and Whitehead, Blanche Lawrence, Reta Stokes, Essie Booth, Trixie Bennett, Florence Staff, Lottie Fayette and Max Bruno; excellent business.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Grant, lessee; Henry H. Frieck, mgr.): Oct. 21-28: Mr. and Mrs. S. C. Blessing and co., Werner and Freese, Celie Lasall, Jones and Sutton, Harry C. Sawyer, Frank Burton Dancing Shack, Mabel Wright, the Brinkleys, Clark Brothers, Martin F. Reynolds, Emerson and Van Horn, the Du Bolses, and Eddie Horan. Large and satisfactory business.

FT. DODGE, IA.—Empire (Leo Burnstine, mgr.): Oct. 21-23: Williams and Mayer to immense business. 23-27: The Gee Jays.—Magic (H. Spencer, mgr.): 21-23: The Morelli Sisters had the curtain of the Magic Theatre rung down upon their act by Manager Spencer, said the act was poor and not as represented, and the Quiat Orchestra, a local organization, taken from the Fifty-sixth Regimental Band of Iona, filled the date. 25-27: Grace McNiel and Sister.

PERTH AMBOY, N. J.—Bijou (J. F. Ernst, mgr.): Oct. 25-30: First half—The Piottis, Madame Paula, Julia Busse's dogs and Duff and Walsh, to capacity. Last half—La Belle Troupe, Arisa, Gordon and Steele, and Duffy, Sawtell and Duffy.

BARTLESVILLE, OKLA.—Lyric (O. F. Wells, mgr.): Oct. 25-30: Stapleton and Chaney and Will Williams. Good business.

WACO, TEX.—Majestic (Charles E. Sessen, mgr.): Oct. 18-23: Vaudeville and motion pictures, matinees and nights. Good performances and business.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Oct. 21-23: Mr. and Mrs. W. P. Burt and Daughter (held over), Henry Brothers, and Polly Harper. 25-27: Boyd and Viola and Stutzman and May. Good business.—Orpheum (Charles P. Gilmore, mgr.): 21-23: Secardo and Ritchison's Dog Circus and Charles F. Van and Brother. 25-27: Kelly Sisters and George and Madaline De Vere.

OWENSBORO, KY.—Orpheum (B. C. Nunn, mgr.): Oct. 25-27: Don Favbio, Ed and Nettie Maase, and Jack Suratt; good business.—Wonderland (J. C. Rogers, mgr.): Vaudeville and moving pictures are drawing excellent patronage. This theatre will close 31.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): Oct. 25-30: Davis and Ferro, Mortimer Bassett, Apollo Quartette, Obelman Musical Trio; pleased good business.

LYNN, MASS.—Olympia (A. E. Lord, mgr.): Oct. 25-30: Four Dancing Dennos, Fitzgerald and Odell, E. Warren Hatch and co., Mr. and Mrs. Franklin Colby; pleased the usual capacity audiences.—Comique (M. Marks, mgr.): 25-30: Mae Nash, Georgalas Brothers, Nichols and Croix, Irving Jones, Grant and Jones.—Dreamland (E. H. Horstmann, mgr.): Pictures and vaudeville, to good business.—Novelty (Thos. Levine, mgr.): Burlesque, to a good business.—Lynn (Nat Burgess, mgr.): Vaudeville and pictures.

WILLIAMSPORT, PA.—Family (Fred M. Lamade, owner and mgr.): Oct. 25-30: Eberton, Leslie and Baker, Musical Stoddards, Powers Brothers, J. Edward Pierce and Marie Roslyn, Georgia Campers; good sized and enthusiastic audiences.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Oct. 25-30: Edwin Barbour and co., Mr. and Mrs. Edward Osmonde, Alpha Troupe, McIntyre and Groves, Josephine Foy, Burns and Fulton, Luce and Luce; very pleasing bill; capacity business.—Savoy (John W. Barry, mgr.): 25-30: The Hurleys, Dave Vine, Tom Crowley; popular bill; well patronized.

HAMILTON, ONT.—Bennett's Theatre: Oct. 25-30: Holmer Lind and co., Charles and Fanny Van, the Four Otts, the Three Sonals, Hallan and Hayes Parshley excellent bill.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): Oct. 25-30: Billy Thompson, Win Monohan, Jack and Mabel Price, Harriet Ramsey; S. R. O.; pleased.—Bijou (Pressy and Pressy, mgrs.): 25-30: Billy Nichols and Ed. Stevens, Dot Elmore, Billy Moore and Marjorie McGregor; pleased fine business.—Wonderland (H. B. Hooper, mgr.): 25-30: Rene La Valle; big hit; to excellent business.

ROME, N. Y.—Idle Hour (J. Y. Burns, mgr.): Oct. 21-27: Mysteric and Adelaide, Kershaw and Irvins; songs by A. G. Ryan; business excellent.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Joseph and William W. Jefferson in The Henrietta Oct. 18, 19; excellent co. and good business. Brewster's Millions 22, 23; fair co. and business. The Man of the Hour 25. Bailey and Austin in The Top o' th' World 29. A Fool and His Money 29. Tim Murphy 30.—BIJOU (M. L. Semon, mgr.): Vaughan Glaser's production of St. Elmo 18-23 was well received by the usual good business. Thurston 25-30.—MAJESTIC: Opened with Mabel Paige and co. in Lovers' Lane 25-30.—VIRGINIA (R. B. Kelly, mgr.): Mabel Paige and co. in Why Women Sin 18-23; pleased good business. Baldwin Melville co. in Cumberland 61 25-30.

MONTGOMERY.—GRAND (W. A. Mattice, mgr.): Harry Beresford in Who's Your Friend Oct. 20 pleased fair house. David Warfield in The Music Master 22 delighted packed house. Joseph and William W. Jefferson 25, St. Elmo 26. The Man of the Hour 27. Tim Murphy 28. Top o' th' World 29. Charles B. Hanford 30.

TUSCALOOSA.—ELKS' AUDITORIUM (John G. Brady, mgr.): William and Joseph Jefferson in The Henrietta Oct. 20; fair house in spite of terrific rainstorm; stars and co. pleased greatly. St. Elmo 25; fair house; very good satisfaction. Brewster's Millions 26. May Stewart 27. A Fool and His Money 1. Charles B. Hanford 4.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Harry Beresford in Who's Your Friend? Oct. 22; good co., to fair business. David Warfield in The Music Master 23; a very capable cast; delighted the largest audience of the season. Joseph and William Jefferson in The Henrietta 27. St. Elmo 28. The Man of the Hour 29. Top o' th' World 30.

SELMA.—ACADEMY (William Wilby, mgr.): May Stewart Oct. 21 to poor business. Joseph and William Jefferson 23; moderate house. The Man of the Hour 26. St. Elmo 27. Brewster's Millions 28. Tim Murphy 29.

GADSDEN.—HAYDEN LAKE (Sam Rosenbaum, mgr.): May Stewart Oct. 28. Gingerbread Man 6. Charles B. Hansford 8. Norman Hackett 9.

DEMOPOLIS.—THEATRE (N. T. Braswell, mgr.): The Jefferson Boys in The Henrietta Oct. 22. May Stewart in Romeo and Juliet 23; poor business. Brewster's Millions 27.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird, mgr.): Al. H. Wilson in Mets in Ireland Oct. 19, 20 pleased large business. Great Divide 25; good performance, to fair business. Woman of Mystery 29. Yorke and Adams 1. Too Many Wives 2. Girl from Rector's 4. International Grand Opera co. 5, 6. Top o' th' World 8. Devil's Auction 9. Louis James 11. Al. G. Field 18. Dave Warfield 19. Gentleman from Mississippi 20.

JONESBORO.—EMPIRE (W. W. Hetherington, mgr.): Lionel Lawrence in Forgiven pleased fair business Oct. 20. Wood Sisters gave good satisfaction to fair business 21-23. The World and a Woman 3. Erick Erickson 11. Louis James in Henry VIII 12. The College Boy 13. The Final Settlement 18. Princess of Patches 26. Royal Chef 30.

TEXARKANA.—GRAND (Clarence Greenblatt, local mgr.): The Soul Kiss Oct. 18 disappointed a crowded house. Tempest and Sunshine 19; fair, to light business. Tim Murphy in Cupid and the Dollar 20; as usual, played to large and delighted audience. Al. Wilson 22 pleased fine house. The Smart Set 23; fair co. and business. Girl from Rector's 3. Too Many Wives 4. Devil's Auction 5.

FORT SMITH.—GRAND (C. A. Lick, mgr.): The Fulton Stock co. Oct. 18-23 in Lena Rivers to crowded houses. Lost Paradise 25, 27, 29. The Wolf 28. Trip to Africa 30.—ITEM: Manager Lick is highly pleased with his permanent stock co. and reports a nightly increase of business.

HOT SPRINGS.—AUDITORIUM (J. Frank Head, mgr.): Blanche Walsh in The Test Oct. 18; excellent co.; good house. Tim Murphy 19; pleased good business. Al. H. Wilson as Metz in Ireland 22; fine production; capacity. The Great Divide 23, 24; fair co. and business. A Woman of Mystery 30. York and Adams 31. Girl from Rector's 6. Top o' th' World 7.

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PINE BLUFF.—ELKS' (C. E. Philpot, mgr.): Tim Murphy Oct. 18 pleased a large and enthusiastic audience. Great Divide 22; good performance and business. The Woman of Mystery 28. Too Many Wives 1. Yorke and Adams 2. Girl from Rector's 5. Devil's Auction 6.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Billie Burke in Love Watches Oct. 18-20; fine performance to S. R. O. The Time, the Place and the Girl 21-23; production and attendance fair. The Honeymoon Trail 25-27.—LIBERTY (H. W. Bishop, mgr.): Bishop's Players in Cupid, the Cow Punch, 18-24; great production to capacity houses. Sweet Kitty Bellairs 25-31. Shore Acres 1-7.—ITEMS: Richard Walton Tully, co-author of The Rose of the Rancho, scored another dramatic triumph 18, when his Cupid, the Cow Punch, was given its initial performance at Ye Liberty Theatre by Bishop's Players. The play, a four-act comedy drama, is a dramatization of the novel of the same title by Mr. Tully's wife, Ellnor Gates, the first scene being the Bar Y ranch, near Briggs City, Okla., and the second at a Santa Fe eating house at the railroad station nearby. The action of the play then changes to New York city, the third scene being enacted in a room in an apartment house and the fourth in a music professor's studio. The heroine is possessed of some musical ability and imbued with an ambitious desire to become a great artist. Borrowing funds, she leaves home and friends, and the last half of the sketch finds the little Oklahoma ranch girl struggling as best she can among strangers in the big city. She falls in with a lot of Bohemians, who take advantage of her innocence and inexperience and under the guise of friendship promise to help her attain her ambition. They induce her to play cards for money and in a short time she finds herself with barely sufficient funds to keep herself from starvation. At this juncture her former lover, Cupid from the plains, makes his appearance, and, showing her everything in the proper light, induces her to return to her Oklahoma home. The play seems to have every qualification necessary to make it successful. The plot well defined, plenty of action, and in conjunction with many situations that appeal to sympathy of the audience, the author has inserted a chain of good, wholesome comedy throughout the entire performance. The characters are those incident to a border town, including cowboys, ranch hands and trainmen. During the latter stage the play deals with

musicians, singers and artists of the Bohemian life. The author personally directed the play and was given able assistance by Manager Bishop's capable stage director, George Webster, and the scenic effects from the hands of Grace Wishaar were very appropriate and realistic, and the entire production received a presentation at the hands of Bishop's players that must have met with Mr. Tully's hearty approval. The co. was excellently cast. The principal role, Cupid, is in the efficient hands of Sidney Ayres, the Liberty's leading man, whose performance was highly satisfactory in every way. He was a typical cowboy leader, his big, sturdy frame fitting the role to a nicety. George Friend, who is probably the best exponent of German characters on the Pacific Coast, was happily cast as Professor Berger. Henry Shumer was seen in the character of Hairoil Johnson, the good natured cowboy, and makes a hit in the part. Walter Whipple as Zach Sewell makes an excellent old man and looks the part. As Sam Barnes, cow puncher, George Webster executes a nice little piece of character work that takes well with the audience. One of the best roles was that of Dr. Simpson, enacted by Robert Harrison. Hobart Lawlor as Cuthbert Jones and Jesse Mendelson as the grocery boy were both good. In the leading feminine role of Macie Sewell, the ranch girl with the lofty ambition, Florence Oakley was at her best and was received with great favor. She portrayed this difficult role in a manner that left nothing to be desired and gave a capital performance. Mina Gleason made an excellent Mrs. Whipple and gave a performance that showed care in every detail. Bessie Sankey as Mollie Brown, the restaurant cashier, produced many a laugh by her bright lines and manner. The others in the cast who were also responsible for the success are George Rand, William Wolbert, Clarence Elmer, Paul Hurst, Roscoe de Long, Raymond Finnigan, Francis Prosser, Edith Lyle, Laura Hudson, Grace Hall, Maude Odell, Gladys Webster, and Mrs. Osborn. At the initial performance, owing to the many curtain calls and persistent applause, Mr. Tully was compelled to come before the curtain and respond with a few appropriate words of appreciation. Much praise is due Manager Harry Bishop of the Liberty Theatre, who is responsible to a great extent for the successful launching of the piece.—Next week Laura Hudson will close her engagement with Bishop's Players. It is the intention of herself and husband (T. Griffith Wray) to go on the road at the head of their own co.—Andrew Bennison, of the Alcazar Stock co., has joined the ranks of Bishop's Players and will make his initial appearance in Sweet Kitty Bellairs 25.—Next Tuesday night will be Shriners' night at the Liberty.—Milton Stallard, former stage director for Bishop's productions, has accepted a position with the New Theatre, New York.—Madame Jean Jomelli, the well-known soprano, will give a concert at the Liberty 17.—Billy Gleason, one of the best known and most capable actors in this part of the country, died in this city 22. His wife, Mina Gleason, is a member of the Liberty Stock co. here, and her son, James Gleason, is playing leads with one of the Stair-Havelin cos. in the East.

FRESNO.—OPERA HOUSE (R. G. Barton, mgr.): The Time, the Place and the Girl Oct. 19 was enjoyed by a crowded house. The Girl Question 20. Fifty Miles from Boston 24. Dreamland 26.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): A Knight for a Day Oct. 21 pleased fair house. Sousa's Band 23. The Girl Question 5. The Man of the Hour 6.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Mrs. Leslie Carter in Vasta Herne changed date to Oct. 22; received good business; Mrs. Carter and support excellent. International Opera co., matinee and night, 25, 26 to good business. Lucia di Lammermoor 25. Faust 26; co. and productions good. Man of the Hour 27; later date. Royal Chef 11-13. Knight for a Day 3.——ITEM: Ray Henderson, assistant to Manager Nye, has resigned to go with International Opera co. as advance agent.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, prop. and mgr.): De Wolf Hopper's visit in The Matinee Idol Oct. 22 proved the daintiest and most funny (not comic) song comedy we have seen for months. Harriet Burt will make Blanche Ring look to her laurels. This Woman and That Man 23 was good as to principals and less so as to support. Jacob Adler and his Yiddish co. played Solomon Kaus 25. Following so close upon De Wolf Hopper's engagement, A Stubborn Cinderella 26 suffered by comparison, but it drew a big house. Deadwood Dick's Last Shot 27 furnished thrills galore. The Commanding Officer (with Bruce McRae, Isabel Irving, a Bridgeporter, and Robert T. Haines) 28. Uncle Bill Holcomb 29, 30. Old Homestead 2. East Lynne 3. His Name on the Door 4, 5. Daniel Sully in The Game 6.——ITEM: Augustus Thomas and wife dropped off to see "Will" Hopper in A Matinee Idol 22. Daniel V. Arthur also "happened in."

W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): A Stubborn Cinderella, with Harry Stone, Oct. 21 did a fair business; Grace Edmond as Lady Leslie deserves mention; balance of cast fair. Billy the Kid 23, with Frank Dickson as Billy, to fair returns. Sunday performances will again be permitted here, pictures and illustrated songs 24 drew immense business. Paid in Full 26; did not have the prosperous engagement production deserved; cast is competent; Blance West, Fulton Russell, Tom Burrough, and F. M. Conklin were well cast. This Woman and This Man with Minnie Victorson, 27 is hardly a high price attraction; poor house. Man and Wife 3, 4. House of a Thousand Candles 6.——ITEM: The local Lodge of Elks purchased entire house for performance of Man and Wife 3.

STAMFORD.—ALHAMBRA (Beacon Amusement Co., mgrs.): Charles Cherry in The Bachelor Oct. 21, with original excellent co.; more than pleased a large audience. Ben Greet's Players in Midsummer Night's Dream 4.——FAMILY (Herrick and Bloom, mgrs.): Billy the Kid 22, to S. R. O. Dan Sully 30. East Lynne 1. Human Hearts 3. The County Sheriff 6. House of a Thousand Candles 20.——ITEM: Grace Atwell and the Dorner Players in Divorcons canceled engagement 23 owing to complete collapse of leading man.

WATERBURY.—POLI'S (Harry Parsons, mgr.): This Woman and This Man Oct. 22, two performances, to good business. Deadwood Dick's Last Shot 23; small audience. A Stubborn Cinderella 25, to a good sized audience. Jacob P. Adler in The Stranger filled house with a well pleased audience 26. Elsie Janis and her co. in The Fair Co-Ed 27 attracted a large and enthusiastic audience. William Lawrence in Uncle Dave Holcomb 28. The Commanding Officer 29. Human Hearts 30.

DANBURY.—TAYLOR'S OPERA HOUSE (W. E. Hamilton, mgr.): May Robson in The Rejuvenation of Aunt Mary Oct. 21; strong co.; pleased a large house. The Traveling Salesman 23; co. and business good. Deadwood Dick 25; topheavy house. A Stubborn Cinderella 27; amused a good house. Dan Lully in The Game 29. The Watchmaker 30. The Old Homestead 1. East Lynne 2.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): The Traveling Salesman Oct. 21 to good business. Clara Turner 25-30 to usual yearly business. Howe's pictures 2. His Name on the Door 3. East Lynne 6. The Volunteer Organist 12.——ITEM: Nov. 12 is Wesleyan-Taft Day, consequently the city will be crowded with visitors.

NEW LONDON.—LYCEUM (Walter T. Murphy, res. mgr.): Robert Edeson Oct. 25 in The Noble Spaniard and The Outcast; excellent, to good house. Rose Stahl in The Chorus Lady 27 pleased capacity house. Daniel Sully in The Matchmaker 28 to fair house. Burns-Johnson pictures 29. Minnie Victorson in This Woman and This Man 30. Clara Turner co. 1-6.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Deadwood Dick's Last Shot Oct. 22; topheavy house. Daniel Sully in The Matchmaker 25; large attendance. This Woman and That Man 28. House of a Thousand Candles 4. East Lynne 5. The Third Degree 15.——ITEM: May and Mrs. D. P. Dunn occupied box as guests of Mr. Sully.

ASPEN.—WHEELER (Edgar Stallard, mgr.): Biograph, Kaelm, Seliz, and Pathe motion pictures Oct. 17-24; very good, to fair business. The Soul Kiss 14.——ITEM: Manager Stallard has decided to introduce outside cos.

WINSTED.—OPERA HOUSE (Mills E. Norton, mgr.): May Robson Oct. 23; pleased capacity. The Traveling Salesman 25; failed to please. Dan Sully 1.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): The Heir to the Hoorah 18-23. Mrs. Temple's Telegram 25-30. Thomas Emory as Bud Young and Katherine Brook as Mrs. H. J. L. Kent each made strong hit. The work of Frances Sayre as Madge Casey was fine.

FLORIDA.

ST. AUGUSTINE.—JEFFERSON (A. M. Taylor, mgr.): Human Hearts Oct. 6; fair house and performance. Brewster's Millions 7; crowded house; excellent performance. Harry Beresford in Who's Your Friend 15; good house; excellent performance. The Devil's Auction 23; good house and performance. Amateur night 22, a new feature in this city; house was packed; not even standing room could be had. When there is no regular performance, the management furnishes moving pictures and vaudeville, so that it has no dark nights.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Louis James Oct. 18 in Henry VIII to small house. Henry Beresford 23 in Who's Your Friend to well pleased audience. The Devil's Auction 25. Joseph and William Jefferson 26 in The Henrietta. The Man of the Hour 28. Brewster's Millions 29. St. Elmo 30, matinee and night.——LYCEUM: Edwin B. Weeks co. 26.

GEORGIA.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Strongheart Oct. 20, with matinee; medium business; well pleased. Charles B. Hanford 21, with matinee, in The Taming of the Shrew and The American Lord; good performances to light business. Bailey and Austin 22 in The Top o' th' World delighted crowded house. Olga Nethersole 23, matinee, in Sapho and The Writing on the Wall; excellent, to medium houses.

MACON.—GRAND (D. G. Phillips, mgr.): Harry Beresford in Who's Your Friend Oct. 18 drew small but appreciative house. David Warfield in The Music Master 21 played to the largest audience in the history of the theatre. Top o' th' World 26. Charles B. Hanford in The American Lord 2. Olga Nethersole in Sapho 28. Strongheart 29. The Climax 30.

BRUNSWICK.—GRAND (W. A. Finney, mgr.): The Man of the Hour Oct. 20; co. not so good as last season; good house. Strongheart 23; well pleased house to small audience; co. were all good. The Lion and the Mouse 29.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): A Fool and His Money Oct. 28. A Dry Town 30. Show Girl 1.

IDAHO.

WALLACE.—MASONIC TEMPLE (C. A. Keating, mgr.): Texas Oct. 18 to poor business. Dustin Farnum in Cameo Kirby 20; very good attraction to full house. Lena Rivers 21; fair. The Talk of New York 23 pleased large audience. Human Hearts 29. King Dodo 3. Forty-five Minutes from Broadway 4. In Wyoming 9.

BOISE CITY.—NEW PINNEY (Walter Mendenhall, mgr.): The Curtis Comedy co. in The Man of Her Choice has been on the boards past week, Oct. 18-23; well staged, good co. and production, but not half so well patronized as it should be. South Side of Broadway 28, 29. Y. M. C. A. 30. Chauncey Olcott 1. The Spoilers 11, 12. Y. M. C. A. 26, 27.——TURNER: Mario Stock co. in The Ashland Oaks 18-23, fair business.——ITEMS: Orpheum opened past week under new management.—Rex, as usual, people turned away.—Lyric and Star, both doing a healthy business.—Weather most delightful, 70 degrees at noon, no wind, not a cloud, but just clear sunshine.

ILLINOIS.

PEORIA.—GRAND (S. B. Harrington, res. mgr.): Dockstader's Minstrels Oct. 22; best minstrel co. ever here; solid business. The Blue Mouse 23 drew well and pleased. Just a Woman's Way 24 thrilled large business. The Golden Girl 25; co. good; business ditto. The District Leader 26 pleased matinee and night; co. excellent. The College Boy 27, 28. Girls 30. Bunco in Arizona 31.——MAJESTIC (Henry Sandmeyer, res. mgr.): The Cowboy Girl 21-23; good Western drama; fair business. In the Bishop's Carriage 24-27; strong production; co. fine, solid business. The Gambler of the West 28-30. Graustark 31-3.

AURORA.—GRAND (Charles Lamb, res. mgr.): The District Leader Oct. 18; good co. to capacity business. Jefferson De Angelis in The Beauty Spot 20; excellent co. and production to good business; delighted. The Golden Girl 22; very good co. and business; pleased. Three Weeks 23; two performances; good co. and business. Callahan's Vaudeville co. 24, matinee and night, pleased good business. Flints week 25-30. The Wolf 28.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Callahan's Troubadours Oct. 18-20; fair; poor business. The Beauty Spot 21; splendid co.; capacity. Sheehan Opera co. 22; good, to poor business. Mr. Lode of Koal 24; good co.; fair house. Mandy Green 26. Lew Dockstader Minstrels 27. Ward and Vokes in The Promoters 29. Uncle Tom's Cabin 30. The Girl in the Grandstand 31.

SPRINGFIELD.—CHATTERTON (Chester H. Rice, res. mgr.): The Man from Home Oct. 20; good performance and big business. Sheehan Grand Opera co. in Carmen 22; good co. and business. Lew Dockstader Minstrels 23, 24 delighted big business. Girls 25. The Wolf 30, 31.——MAJESTIC (C. H. Rumsey, res. mgr.): The Cowboy Girl 17-20 pleased fair business. Under Southern Skies 21-23; fine performance to excellent business. The Gambler of the West 24-27 opened to S. R. O. Graustark 28-30. On the Suwanee River 31-3. David Copperfield 4-6.

TAYLORVILLE.—ELKS' (Jerry Hogan, mgr.): The Man from Home Oct. 18 delighted a large audience. Married in Haste 20; fair, to poor business. Recital by Katharine Ridgeway, assisted by Fae Le Grange-Lyman, 21; fine entertainment to big house. Union Station (local) 5. Lyman Twins in The Prize Winners 9. Sousa and his band 28.

PRINCETON.—APOLLO (H. L. Sharp, res. mgr.): William Owens Oct. 16. Henry Woodruff in The Prince of To-Night 18; excellent co.; more than pleased a big house. Lyman Howe 21; good business. Lecture Course 23; full house. The Man from Home 29. The Wolf 3. The Girl that's All the Candy 9. U. T. C. 10. The Blue Mouse 12.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Jefferson De Angelis in The Beauty Spot Oct. 19 pleased large house. The Golden Girl 20; good house. Faust 21; small house. Boummier Karvi Concert co. 22; small house. Sheehan Opera co. in Carmen and Bohemian Girl, matinee and evening, 23; good house. Royal English Hand Bell Ringers 24; fair house.——MAJESTIC (George C. Sackett, mgr.): Sherman Stock co. in The Wages of Sin and My Friend from Arkansaw to good houses 16-23.

URBANA.—OPERA HOUSE (J. Earl Moor, mgr.): Lew Dockstader's Minstrels Oct. 25; excellent co., to capacity; members of the Commercial Club and their wives attended in a body. Girls 26; fine co., to fair returns. Bunco in Arizona 27 pleased good house. The College Boy 30. Hired Girl 2. Black Crook, Jr., 4. As You Like It, with William Owen, 5. Kryl's Band 8. Beauty Spot 9. In Wyoming 13. The Wolf 17. Uncle Tom's Cabin 19. Kellette Hypnotic co. 22-27.

EDWARDSVILLE.—WILDEY (A. G. Tuxhorn, mgr.): Harry Scott co. in The Wizard of Wiseland Oct. 23; good co. and business and pleased. The Beggar Prince co. 25; excellent co. and good business; pleased. In the Bishop's Carriage 30. Walter O. Lindsey in The District Leader 8.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Girls Oct. 20; poor house; sketch well presented. The Golden Girl 21; splendid business and fine musical comedy. Katherine Ridgway 23; excellent reader; poor house. The Wolf 27. Dockstader's Minstrels 28. Joseph Sheehan's Opera co. 29. Ward and Vokes 30.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Renfrew's Jolly Pathfinders Oct. 17-23; good business, with The Green Eyed Monster, The Great Milky Way, The Girl and the Outlaw, Dr. Jekyll and Mr. Hyde, The Younger Brothers, 'Way Down East 24 (return); two capacity houses; well pleased. Walter Damrosch Orchestra 27. In the Bishop's Carriage 31.

QUINCY.—EMPIRE (W. L. Busby, res. mgr.): The Man from Home Oct. 23, 24 pleased large houses; excellent co. and satisfaction. Damon's Minstrels 29. Jeff De Angelis 30. Married in Haste 31. Sheehan Grand Opera co. 3. Three Weeks 4. The Hired Girl 5. The Lyman Twins 7.

GALESBURG.—AUDITORIUM (F. B. Powelson, mgr.): Lew Dockstader's Minstrels Oct. 21 scored a big hit to capacity. Three Weeks 22 pleased fair house. Just a Woman's Way 23 pleased big house. Daniel Boone on The Trail 25; fair business and performance. Concert by Bohumir Kryl 28. Jefferson De Angelis in The Beauty Spot 29. The Man from Home 30.

DECATUR.—POWERS' (Thomas Bonan, mgr.): Married in Haste Oct. 22. Grace Van Studdiford in The Golden Butterfly 23. Joseph J. Sheehan, presenting Carmen, canceled, as did The Heart of an Indian and the Pagodo. The Golden Girl 26. Bunco in Arizona 28. The College Boy 29.

LA SALLE.—OPERA HOUSE (E. C. Zimmermann, mgr.): A Prince of To-night Oct. 20 to S. R. O.; gave excellent satisfaction. The Golden Girl to capacity 23; fine performance. The Arrival of Kitty 24 did well. The Wolf 29.

BLOOMINGTON.—COLISEUM (F. M. Raleigh, mgr.): Walter Damrosch and New York Orchestra pleased good business Oct. 24. Dark 25-30.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Howe's moving pictures pleased fair attendance Oct. 19. The Great John Ganton 20; good; light business. A Hired Girl 8. Girl in Grandstand 9.

STERLING.—ACADEMY (W. F. Lipp, mgr.): The Great John Ganton Oct. 18 pleased good business. Faust 20; good satisfaction to fair house.

MATTOON.—MAJESTIC (W. M. Brown, mgr.): Tempest and Sunshine Oct. 23 pleased fair house.

INDIANA.

MARION.—INDIANA (S. W. Pickering, bus.-mgr.): Grace Van Studdiford in The Golden Butterfly Oct. 21; surrounded by a most excellent co.; was at her best and received an ovation from an audience that filled every seat; many of whom were her personal friends and schoolmates. The Merry Widow 23 was greeted by an excellent turnout of music lovers, who were high in their praise of the performance; Frances Cameron as Sonia and George Dameral as Prince Danillo were especially clever, and the entire co. of a high order; the orchestra of 25 pieces carried by the co. added materially to the excellence of the entertainment. Frivolous Bonnie 25 failed to appear. A Hired Girl 27. Paid in Full 6.——GRAND (S. W. Pickering, bus.-mgr.): The Carl W. Cook Stock co, 25-30 in repertoire; opened with The Heart of Tennessee to large and pleased attendance. Other plays: Mysteries of New York, The Lost Paradise, The Hour Before Dawn, Rip Van Winkle, Ranch 7-11. The Partello Stock co. 1-6.——ITEM: A special train from the old home of Grace Van Studdiford, at North Manchester, brought over 100 people to see her performance at the Indiana 21. Her sister, Mary Quivey, whose voice is said to almost equal that of Miss Van Studdiford, joined the co. as her understudy.

SOUTH BEND.—OLIVER OPERA HOUSE (H. C. Judge, res. mgr.): The Road Up the Mountain Oct. 18 satisfied fair house. The Right of Way 19; excellent play and cast, to good business. Primrose Minstrel co. 21; drew well, as usual, and pleased. James K. Hackett in Samson 22; fine performance, to big audience. The Traveling Salesman 23 packed the house twice; splendid entertainment; strong co. Baltimore and Leigh Stock co. 25-30 opened in A Daughter of the South to good business. The Prince of To-night 1. Trixie Friganza in The American Idea 3.——AUDITORIUM (H. C. Judge, res. mgr.): Her Dark Marriage Morn 23 to fair house. Ward and Vokes in The Promoters 4.——INDIANA (Thomas Moss, mgr.): Indiana Stock co. in A Square Deal 18-23 to two good houses; pleased. Sapho 25-30.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): John Lawrence in The Road Up the Mountain Oct. 14; poor, to very small attendance. Old Time Fiddlers' Contest for benefit Fire Department 18; packed house; good satisfaction. Her Dark Marriage Morn, with Fannie E. Johnson, 20; fair, to light business. The Alaskan 22; splendid, to medium patronage. Richard F. Carroll and Gus Weinburg scoring with their comedy, and the entire co. and production making good. The Gay Morning Glories Burlesquers 23; fair sized audience satisfied. Maxwell-Hall Stock co. started an all-week engagement 25, opening in A Daughter of the People to good business. Ex-Governor Bob Taylor, of Tennessee, is booked to open annual lecture course 1. R. J. McLean Stock co. 4-6. Partello Stock co. 8-13. The Blind Organist 23. Vogel's Minstrels 24. Out in Idaho, matinee and night, 25. Stetson's U. T. C. 26.

TERRE HAUTE.—OPERA HOUSE (T. W. Barrhidt, Jr., lessee.): The Merry Widow Oct. 21; business good. Al. W. Martin's U. T. C. 22, 23; business big. Wright-Huntington Players in In the Bishop's Carriage 24; S. R. O. The House Next Door 25; business fair. Huntington Players in The Cowboy and the Lady 26, 27.——COLISEUM (Harry Bronson, mgr.): Moulin Rouge 24; good; business good. Morning, Noon and Night 31. The Elks are going to dedicate their new home 8.

ANGOLA.—CROXTON (R. E. Willis, mgr.): William Owen in As You Like It (return) Oct. 19; very fine, to good business. Thorns and Orange Blossoms 28. The Girl Question 1. My Boy Jack 20.

RICHMOND.—GENNETT (H. G. Sommers, mgr.): The Traveling Salesman Oct. 18 pleased good house. The Golden Butterfly 20; good co.; fine business. A Hired Girl 21; good house. The Merry Widow 22; fine co., to full house.——PHILIPS' (O. G. Murray, mgr.): The Duncan Hypnotic co. 18-23 pleased good business.

HUNTINGTON.—THEATRE (H. E. Rosbrough, mgr.): Our Own Stock co. in The Three of Us Oct. 25 pleased good house. A Hired Girl 26. Our Own Stock co. in Who Goes There? 29. American Minstrels 30. The Girl Question 15. The Time, the Place and the Girl 22. Majestic Stock co. 23-27.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): A Dry Town Oct. 24 satisfied good houses. Blanche Walsh 26 in The Test drew good house; performance pleased immensely.——ITEM: Manager Edward Raymond is superintending the building of the old Majestic Theatre and hopes to open about the first of the year.

VALPARAISO.—MEMORIAL (A. F. Heineman, mgr.): William Owen in As You Like It Oct. 18; excellent, to large and appreciative audience. Powell and Cohen in repertoire 21-23 played Cupid and the Pugilist, Daughter of America, and Queen of Calico; capacity houses; good performances. Girls 26. Rosar-Mason Stock co. 8-13. Bernard Daly 17. Donald Robertson 25.

PRINCETON.—KIDD (George P. Kidd, mgr.): 'Way Down East Oct. 12; fair, to fair house. Gingerbread Man 20; appreciated by good house. Dry Town 23; good, to fair house. Buster Brown 11. Polly of the Circus 13. Myrtle Hebard 20. Uncle Josh Perkins 17.

ELWOOD.—GRAND (J. A. Kramer, mgr.): The Country Kid Oct. 20; good attraction. Black Crook, Jr., 21; fair. Thorns and Orange Blossoms 22; good business. A Hired Girl 23; fair attraction.

CONNERSVILLE.—AUDITORIUM (F. B. Kehl, mgr.): Mae Lain Stock co. Oct. 18-23 pleased liberal patronage on three evenings; house capacity was taxed. The Cowboy and the Thief 25; fair, to poor business. On the Suwanee River 27 pleased light business.

LOGANSPORT.—NELSON (E. F. Maxwell, mgr.): The Blue Mouse Oct. 21; excellent co., to capacity house; Blanche Dero as the Mouse scored heavily, and was obliged to respond to numerous curtain calls. The Traveling Salesman 22; the performance fully justified the attendance and though it was a rainy night; the S. R. O. sign was out. Black Crook, Jr., 27; large male attendance. Gay Morning Glories 29. A Hired Girl 30.——BROADWAY (E. D. Sipe, mgr.): Sherman Stock co. 25-30 to good business in A Repentant Father, Wild Cat, Utah, Silent Slave, Soldier of France.

ANDERSON.—OPERA HOUSE (J. E. Hennings, mgr.): Thorns and Orange Blossoms Oct. 23, matinee and night, to good business; performance good. Merry Widow 25; gave excellent satisfaction, to S. R. O.

MUNCIE.—OPERA HOUSE (H. R. Wyser, mgr.): Primrose's Minstrels Oct. 20 pleased good house. Black Crook, Jr., 22 to good business.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): Our Own Stock co. scored big hit in Out of the Fold Oct. 18-20. The Alaskan 21; good house. Grace Van Studdiford in Golden Butterfly 22; packed house; pleased. Kissing Girl was to give two performances 23; canceled, leading woman ill. The Right of Way

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24; good house. Our Own Stock co. in Who Goes There 25. The House Next Door 26. Return engagement of Merry Widow 27. On the Suwanee River 28-30.

WABASH.—EAGLES' (C. A. Holden, mgr.): Country Kid Oct. 18; fair attraction and business. Blue Mouse 19; excellently balanced co.; well pleased; fair business. The Alaskan 20; fine to fair business. Frivolous Bonnie 21; poor attraction; fair business.—HARTER'S OPERA HOUSE (E. Clauve, mgr.): Gay Morning Glories 28.

LAFAYETTE.—NEW DRYFUS (Carr P. Long, mgr.): Traveling Salesman Oct. 21, to good business. Frivolous Bonnie disbanded here 22. The Girl That's All the Candy to big house. Gay Morning Glories 30. Golden Butterfly 2.—VICTORIA (James E. Erwin, mgr.): Blue Mouse 20, to fair house. Girls 27. Boston Belles 29.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): The Guy Stock co. opened week engagement Oct. 25-30 with At Piney Ridge to capacity business. Polly of the Circus 1. Tempest and Sunshine 15. The Girl Question 19.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker, mgr.): The Girl That's All the Candy Oct. 24 pleased a large audience. Her Dark Marriage Morn 25 to fair business; good attraction. Gay Morning Glories 26 pleased fair house. The Girl Question 31. Vandyke and Eaton Stock co. 1-6.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Boyd Trousdale in The Man on the Box 20; to good business; pleased; Jean Ward in leading feminine role scored heavily and her clever work found many admirers here. William Macauley in The Little Homestead 23; to good business; excellent attraction and pleased. The Irish Senator 27. The Girl at the Helm 2. Dr. Edwin Lanham (lecture course number) 6.—ITEMS: O. H. Ohle, of Seward, Neb., has bought the Orpheum Theatre, conducted here for several months by R. M. Harrington, and after making repairs and improvements in the building will open next week. Mr. and Mrs. F. E. Foster and Miss Foster were entertained at dinner by William Macauley of The Little Homestead co. 23. Negotiations are pending for the opening of a moving picture house at Alden. Manager E. O. Ellsworth has just returned from a business trip to Colorado and other Western points. T. Nelson Downs has returned from the East and is resting at his home in Marshalltown for three weeks, when he opens a prolonged engagement on the Orpheum Circuit. The new Martin Theatre at Webster City is due to open 1. The new Princess Theatre at Des Moines opens 1. A first-class stock co. has been installed and the opening bill will be Clothes. Director Munroy, of the Metropolitan Opera House orchestra, has organized an orchestra at Webster City to play for the attractions showing the Armory Opera House in that city. FRANK E. FOSTER.

DAVENPORT. — BURTIS (Chamberlin, Kindt and Co., mgrs.): Marie Cahill Oct. 19 in Betty and the Boys was well received by a well filled house. Lew Dockstader's Minstrels 20 pleased a good sized audience. Jefferson De Angelis 23 in The Beauty Spot; two performances; gave excellent satisfaction before two good audiences. The District Leader 24; satisfactory, to fair audience. Bohumir Kryl Concert co. 26. Faust 27. Joseph Sheehan Opera co. 30, 31.—OPERA HOUSE (D. L. Hughes, mgr.): The Right of Way 17, 18, pleased good audiences. Burton Holmes' Travelogues 20 pleased a fair audence. German Stock co. in Die Gelbe Gefahr 26. Burton Holmes' Travelogues 27. Mrs. Leslie Carter in Vasta Herue 29. Vanity Fair 30.—PRINCESS (Chamberlin, Kindt and Co., mgrs.): Princess Stock co. in Niobe 25-31

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co., mgrs.): The District Leader Oct. 20; two performances, to good business. Three Weeks 21; excellent co.; fair business. The Blockhead 22; fair business. Howe's pictures; two performances, to fair business. Man from Home, with Henry Hall; light business; great attraction. Jefferson De Angelis in The Beauty Spot 28. In Wyoming 1. Sheehan Opera co. 2. Married in Haste 6. Girl in the Grandstand 11. The Wolf 13.—ITEMS: Miss Geneva Harris, who played Grace Lawton in The District Leader, is a Burlington girl. She has been on the stage but a few years and got by nicely.—A heavy sale is reported for The Beauty Spot.—Date for The Blue Mouse has been changed to 8. The date has been changed three times.

FORT MADISON. — EBINGER GRAND (W. Ebinger, mgr.): The College Boy Oct. 17; fair co., to fair house. The Blockhead 22; good co., to full house. Heart of an Indian 22; fair co., to poor house. The Great John Ganton 24; good co., to good house. The Man from Home 25; good co., to good house. Oster's Ladies' Minstrels 30. The Heiress 31. In Wyoming 2. Mrs. Leslie Carter 4. The Norwoods 8-13. Moving pictures on off nights.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Faust Oct. 23, matinee and night; good performance, to excellent houses. A Pair of Kids 30. Around the Clock 31. Mrs. Leslie Carter 1. Cohan and Harris' Minstrels 4. North Brothers co. 2-6. Prince Chap 8 canceled. The Great Divide 12. Bunco in Arizona 13. Harry Bulger 16. The American Idea 17. Max Figman 18. The Thief 19. The Gentleman from Mississippi 20. Commencement Days 22.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will Collier, bus.-mgr.): Marie Cahill in The Boys and Betty Oct. 20; fine, to good house. The College Boy 22 pleased fair house. A Girl at the Helm 29.—MAJESTIC (V. Hugo, bus.-mgr.): Beauty Spot 27.—PEOPLE'S (V. Hugo, bus.-mgr.): Troubadale Brothers' Stock co. 18-23 in Faust to good business.

CHEROKEE.—OPERA HOUSE (F. Brunson, mgr.): Hungarian Orchestra Oct. 13; good, to good business. Eric Ericson 14; fair, to good business. The Man on the Box; excellent, to capacity business. The Other Girl 23; fair, to good business. Our Starry Banner, by local talent. The Fighting Parson 6. Molly Bawn 9. The Blockhead 13.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Heiney Schlitz Oct. 23; poor attraction, to good business. Vaudeville 25-30.—WATERLOO (A. J. Busby, mgr.): Vaudeville 18-23. Norwood, hypnotist, 25-30. The Girl at the Helm 1. The Man of the Hour 5. Just a Woman's Way 6. Vaudeville 8-15.

SPENCER.—OPERA HOUSE (Franklin Fieste, mgr.): Old Arkansaw Oct. 23; fair, to good house. Girl from the U. S. A. 3. Chic Perkins 12, 13. M. G. M. Lecture 26. McCabe Minstrels 27.

NEWTON.—LISTER'S (Sam Lister, mgr.): The Fighting Parson Oct. 20; good show and house. The Little Homestead 26. The Blockhead 2.

OTTUMWA. — GRAND (J. F. Jersey, mgr.): A Merry Tramp Oct. 20; poor co. and business. Lost in the Hills 23; business good. In Wyoming 25; good, to fair business. George Fawcett in The Great John Ganton 26; fair co.; good business.

PERRY.—OPERA HOUSE (A. W. Walton, mgr.): Morgan Stock closed a successful week Oct. 23. Jesse James 30. Little Prospector 2, 3.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Red Mill Oct. 21; good co.; greatly pleased capacity. A Stubborn Cinderella 22; excellent co. to good business. Ada Meade co. in Jack and Jill 26. Matinee Girl co. 28-30. Minister's Daughter 2. The Royal Chef 9. Lyman H. Howe's pictures 11. The Gay Musician 17. Johnny Jones 19. The House of a Thousand Candles 20. The Cameron Opera co. 25-27. The Time, the Place and the Girl 30.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Motion picture co. Oct. 19-22 pleased large houses. Morey Stock co. 25-29.—CONVENTION HALL (J. A. Kimball, mgr.): The Red Mill 22 pleased largest house in history; every seat sold (2,000). Corinne in Mile. Mischief 28. The Blue Mouse 2. Louise Gunning in Marcelle 9. Royal Chef 11. Stubborn Cinderella 15. House of a Thousand Candles 19.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): The Wolf Oct. 22; very best of satisfaction to big business. Billy Allen's Musical Comedy co. 27, 28, opening with King of Komomo. The Human Game 4. Girls 8.—ITEM: Harry E. Rowe joined The Wolf co. here as manager, replacing Al. Nathan, who goes to Chicago to "sign out" in Matrimony.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham, mgr.): People's Stock co. in semi-weekly change; closes 30; business has only been fair.—ITEMS: Messrs. Dorbin and Vickery, members of the People's Stock co., have taken similar positions in Michigan City, Ind. It is rumored we are to have road attractions, after a year's absence. Carl Mensing, proprietor of numerous amusement enterprises, is to add another moving picture and vaudeville house. E. Lampson, proprietor of the Palm and Fern, is convalescent after a serious illness.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): Girls had fair house and gave excellent satisfaction Oct. 20. Henrietta Crosman 4.

ARKANSAS CITY.—FIFTH AVENUE (Merritt Jeffries, mgr.): Ada Meade Oct. 22; good co. and business. Morgan-Pepple co. 25-27. Ragtime Minstrels 30.

LAWRENCE.—BOWERSOCK (Irving Hill, mgr.): A Stubborn Cinderella Oct. 23; excellent co. and house.

HUTCHINSON. — HOME (W. A. Lee, mgr.): Human Game co. Oct. 23, matinee and night; fine co., to good business.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): Girls Oct. 19 gave a pleasing performance to fair business. Henrietta Crosman in Sham 22; splendid performance, to a delighted audience; business good.

KENTUCKY.

HENDERSON.—PARK (J. Dee Collins, mgr.): Yankee Doodle Detective Oct. 23, matinee and night; good performance and business. S. Miller Kent in A Dry Town 25 pleased fair business. Chimes of Normandy 28 (return date, benefit by local talent). Louis James 6, matinee and night, in A Jealous Wife and Henry VIII. Meadow Brook Farm 8. Wizard of Wiseland 11. Devil's Auction 13. Princess of Patches 16. Al. G. Field 23. Black Patti 24. Cushman Musical co. 29-Dec. 4.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): The Henderson Dramatic co. of Henderson, Ky., gave The Chimes of Normandy to a small audience Oct. 25; very creditable performance.—ITEM: A large electrical sign is being placed across the street in front of the Grand. It will give the name of the theatre, name of the attractions, and the price, and can be seen for several squares.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Bar Sinister Oct. 23; very ordinary production, to light business. Blanche Walsh in The Test 25; excellent performance, to good business.—AUDITORIUM: 25-30: Dark.—ITEM: Entire house sold in three hours for Maude Adams 28.

FRANKFORT.—CAPITAL (J. M. Perkins, mgr.): Ezra Kendall in The Vinegar Buyer Oct. 20; big business; splendid satisfaction. Golden Girl 3.

LOUISIANA.

EUNICE.—MAJESTIC (J. L. Hammers, mgr.): Robert Dalton in When His Wife's Away Oct. 24; good co.; fair house; audience well pleased; work of Mr. Dalton deserved special mention.—ITEM: Business prospects good here. Good crops of rice, cotton and corn have been made and now being marketed. Five railroads now enter Eunice.

THIBODAUX.—OPERA HOUSE (F. Hoffman and Sons, mgrs.): Robert Dalton in When His Wife's Away Oct. 21; show good; business good. Mr. Dalton as Augustus Twitters great.

FRANKLIN.—IDEAL (Tom Bodin, mgr.): John McMillian, the man with the big voice, and motion pictures Oct. 19-23.

DONALDSONVILLE.—GONDRAN (W. F. Nolan, mgr.): Nettie Bourne in The World and a Woman Oct. 13; good co.; fair business. When His Wife's Away 20; fair co. The Sweetest Girl in Dixie 28. The Final Settlement 3. Moving pictures on dark nights.

MAINE.

ROCKLAND.—FARWELL (Abraham's Amusement Co., mgrs.): The White Squaw Oct. 21 canceled. The Thief 25; good co.; pleased large and enthusiastic audience; Rea Carlisle, who did excellent work in the leading role, is worthy of special mention.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): G. A. R. Dramatic co. Oct. 21 (local); good, to large house.—PICTURELAND (Hindoo Sam, mgr.): Minstrel Maidens co. 18-23; poor co.; fair houses. Sylvia Crowe and her Shanty Town Girls co. 25-30.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Thief Oct. 23 by a capable co.; well-pleased a good audience. Indoor Circus booked for 28-30 canceled. The Servant in the House 1-3. Candy Shop 5. William Collier 8.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Avery-Strong co. 4-6.—THEATRE COMIQUE (Henry L. Morrill, mgr.): Tina Davis Musical co. Oct. 29, 30.

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MARYLAND.

ANNAPOLIS.—COLONIAL (James D. Feldmeyer, mgr.): Myrkle-Harder co. Oct. 25-30 opened with One Girl in a Thousand to S. R. O. Other plays: The Burglar and the Lady, The Shoemaker, That Gal o' Howard's, The Missouri Girl, The Child of the Regiment, The Girl Out Yonder; good performances, co. and business.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (George S. Wiley, res. mgr.): Rose Stahl in The Chorus Lady Oct. 18; the play which received its initial presentation on the Academy stage four seasons ago, and which has been successful throughout the country, was presented for the second time in this city and thoroughly enjoyed by a large audience; Miss Stahl was delightful in the charater of Patricia O'Brien, Glies Shine, Alice Leigh, Wilfred Lucas, Kenyon Bishop, Claire Lane and Isabel Goodwin were excellent; well staged. Harold Vosburgh in Wanted by the Police 21-23; daily matinees; a fair co. and performance to fair attendance. Concert 24 (matinee). Vaudeville and pictures to good attendance. The Thief 25, with Helene Sullivan, Bigelow Cooper, Harry L. Franklin and Clifford Bruce, who were excellent; the stage settings and effects were of the most elaborate kind, and the performance gave the best of satisfaction to good attendance. The House of a Thousand Candles 26, 27; daily matinee; with Wayne Campbell in the character of Bates; Mr. Campbell in the part was very good; William McCarthy and James Hardman did well; fair co.; attendance fair. Robert Edeson 28, Old Homestead 29. The Girl from Rector's 30. William Collier 1. Minnie Victorson in This Woman and This Man 2. The Volunteer Organist 4-6. Under the North Star 8-10. Arizona 11. The County Sheriff 13. East Lynne 15, 16. —ITEM: William Welch has left The House of a Thousand Candles and has been succeeded by Wayne Campbell. W. F. GEE.

WORCESTER.—WORCESTER (J. F. Burke, res. mgr.): St. Elmo Oct. 25-27; Edgar Lewis as St. Elmo and Irene Gammell as Edna Earl acted their parts well; Bob McClung, who was here all last Summer in Poli's Stock co., took the dual role of Aaron Hunt and Rev. Mr. Hammond; supported by an excellent co., to very good business. Jacob P. Adler, Madame Sarah Adler, Frances Adler and others in Solomon Kaus 28. The Thief 29, 30. Brewster's Millions 2, 3 (Wednesday matinee). The Patriot 13, with William Collier.—FRANKLIN SQUARE (Jos. A. Mac, res. mgr.): Wanted by the Police; good co.; headed by Harold Vosburgh as Billy West; to good business 25-30. Arizona 1-6.—MECHANICS' HALL: Ellis concerts 2 by Geraldine Farrar, soprano, and Olga Samaroff, pianist.

BROCKTON.—CITY (W. B. Cross, mgr.): The Chorus Lady Oct. 23, with Rose Stahl in the title role, and good co.; pleased large house; Rose Stahl, Isabel Goodwin, Giles Shine and Wilfred Lucas deserve mention for good work. The Old Homestead 25, with Edward L. Snader as Uncle Joshua, and the old favorites, to large and pleased audience. Arizona 5. The Candy Shop 15.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.: Rose Stahl in The Chorus Lady Oct. 25; delighted a large audience. Robert Edeson in The Noble Spaniard, preceded by The Outpost, 26; big business. The Thief 27. The Girl from Rector's 28. Vaudeville 29. The Old Homestead 30. Minnie Victorson in This Woman and This Man 1. William Collier in The Patriot 3.—ITEM: New Bedford Lodge No. 75, B. P. O. Elks, will soon move into handsome new quarters in the Hathaway Theatre Building.

ATHOL.—OPERA HOUSE (Albert Ellsworth, mgr.): Bennett-Moulton co.; good co. and business, with The College Girl, A Cowboy's Romance, Belle of Virginia, Girl from New York, When Bells Toll, and The Lyndon Bank Robbery Oct. 25-30. Along the Kennebec 2. The White Squaw 4. The Third Degree 10.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): The Girl from Rector's Oct. 23; S. R. O.; delighted audience. Eight Bells 25 pleased good business. The Traveling Salesman 26; enthusiastic audience. His Name on the Door 27; very satisfactory performance; fair house. A Stubborn Cinderella 28; large advance sale. Paid in Full 29.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Eight Bells Oct. 25 pleased fair sized audience. The Traveling Salesman 27; splendid production; good attendance. A Stubborn Cinderella 29; big advance sale. Paid in Full 30. Merritt and Natus Minstrels, local, 11.

LOWELL. — OPERA HOUSE (Ralph A. Ward, mgr.): The Third Degree Oct. 21-23 pleased large houses. House of a Thousand Candles 25; fair business. The White Squaw 29, 30. St. Elmo 1, 2. The Thief 3, 6. Robert Edeson in The Outpost and The Noble Spaniard 5.

GLOUCESTER. — UNION HALL (Lothop and Tolman, mgrs.): Moving pictures Oct. 18-23 to good business. Volunteer Organist 27. St. Elmo 29. Third Degree 1. Gage Stock co. 2-6. Old Homestead 10.

ROCKLAND. — OPERA HOUSE (John J. Bewley, mgr.): Vaughan Glaser presented St. Elmo Oct. 25; good co., to capacity. Nathan Appell presented William Webb in The House of a Thousand Candles 28.

LAWRENCE.—OPERA HOUSE (John R. Oldfield, res. mgr.): The Servant in the House Oct. 21-23 was well received by small houses. The White Squaw 28. Robert Edeson 29. Helen Grayce co. 1-6.

LEOMINSTER.—OPERA HOUSE (G. E. Sanderson, mgr.): The Third Degree 3.

FITCHBURG.—CUMINGS (C. N. Webster, mgr.): The White Squaw 2. Balance of week vaudeville. Human Hearts 10.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billman, mgr.): Mary Jane's Pa Oct. 21-23; very well received by good business. On the evening of 23 Mort. H. Singer presented for the first time on any stage The Flirting Princess, a musical farce, by Adams, Hough and Howard, with the following cast: John Patton, Adele Rowland, Harry Pilcer, Charles Huntington, Knox Wilson, Harry B. Jones, May Vokes, John Ransome, Joseph Smith, Violet Dale, William Robinson, Thomas A. Conkey, and Harry B. Jones. The chorus included the Misses Armour, Lyle, Brown, Thiele, O'Neil, Davis, O'Brien, Hubbard, Smith, Huntley, Wilmont, Wilmot, Yorke, Wang, Williams, Platt, Humphrey, Charteau, Cardwell, Pritchard, Field, and Fuller, and Messrs. Sangree, Ellcott, Batcliff, Myrick, Nicholas, Brasberger, Patton, and Mierill. Both principals and chorus were not only well selected as to appearance, but were also capable. The music was catchy and there is only just enough plot to provide logical entrances for the characters. The audiences both the first and second night were large and appreciative. A run in Chicago immediately was the original plan, but a very good offer for a run in New York is rumored. The Prince of To-night 29, 30. The American Idea 2. The Earth 4. The Girl from Rector's 8.—MAJESTIC (Orin Stair, mgr.): The Promoters 21-23 pleased good business. David Copperfield 24-27 pleased fair business. The Honeymooners 28-30. The Time, the Place and the Girl 31-3. Gambler of the West 3-6.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Henry E. Dixey in Mary Jane's Pa pleased capacity house Oct. 19. The Thief 20; excellent co.; fair business. Macfyn Arbuckle in The Circus Man 21 made big hit to big house. James K. Hackett in Samson 23 more than satisfied well filled house. The Prince of To-night 25 to good house; pleased. I Loved a Lassie 25. The Traveling Salesman 26. The Honeymooners 27. The Flirting Princess 28.—BIJOU: Victor Faust, the Two Blossoms, Fred Ray's Players, and Maxim's Models pleased big business. Alex W. Wilson, the Terry Twins, Berry and Berry, Mary Ann Brown, Dammann Troupe, and moving pictures 24-31.

COLDWATER.—TIBBITS (John T. Jackson, mgr.): Lyman H. Howe's pictures pleased a fine audience Oct. 14. Eugene Laurant opened the Lyceum course 15 to a thousand people. Herbert Kelsey and Effie Shannon in The Thief delighted a large audience 21. Henry Woodruff and Ruth Peebles in The Prince of To-Night, to capacity 25; best musical co. seen here in a long time. W. F. Mann in Her Dark Marriage Morn 28. The Girl of Eagle Ranch 30 (matinee and night). Christian Science lecture 2. Royal English Bell Ringers 3. John W. Vogel's Minstrels 6 (matinee and night).

KALAMAZOO.—NEW FULLER (C. H. McGurrin, mgr.): The Kissing Girl Oct. 22 canceled. James K. Hackett in Samson 23; a rare treat; appreciated by large audience. Dolly Varden 25 canceled. Ward and Vokes 26 pleased fair house. They Loved a Lassie 27; satisfied. The Flirting Princess 29. The Girl Question 6.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Lyman H. Howe's travel pictures 1.—ITEM: The sudden illness of Amelia Stone, star in The Kissing Girl, compelled the cancellation.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Effie Shannon in The Thief Oct. 20; small house; pleased. The Prince of To-Night 21; large house; delighted. Fit of the Toyshop (local) 23; large house; pleased matinee. Latimore-Leigh Stock co., matinee and evening, 24. A Daughter of the South 24 pleased fair house. Ward and Vokes in The Promoters 25; fair house. The Honeymooners 26; large house; pleased. Theodore Thomas' Orchestra 27.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): The Thief Oct. 13, to good business by excellent co. Howe's pictures 15, 17; drew well. James K. Hackett in Samson 18; a fine production to a large audience. Macfyn Arbuckle in The Circus Man 19 delighted a good house. Honeymooners 24. Prince of To-Night 27. Prince Chap 29. Traveling Salesman 30.

ANN ARBOR.—WHITNEY (A. C. Abbot, mgr.): The Kissing Girl Oct. 21; fine co.; full house. They Loved a Lassie 23; opening performance; more than pleased S. R. O. The Traveling Salesman 25; many curtain calls; turned many away. The Time, the Place and the Girl 30. The American Idea 1.

PORT HURON.—MAJESTIC (Sam Hartwell, mgr.): The Lily and the Prince Oct. 22; pleased fair audience. The Honeymooners 23; good co. and business. The Traveling Salesman 29. Hyde Stock co. 1-6. Prince of To-Night 5.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Girls 22; well received by good business.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer, mgr.): Effie Shannon and Herbert Kelsey in The Thief Oct. 22; good house; pleased. Her Dark Marriage Morn 26. In the Bishop's Carriage 16.

ADRIAN.—CROSWELL (C. D. Hardy, mgr.): They Loved a Lassie Oct. 26; splendid, well balanced co.; gave excellent satisfaction to good house. Henry Woodruff in The Prince of To-Night 3. Bernard Daly 6.

LANSING. — BAIRD'S (F. W. Williams, mgr.): Lyman Howe Oct. 21; a good attractions and house. Prince of To-Night 22, to a big house and pleased. David Copperfield 23; very good attraction and very nice business.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Latimore-Leigh Stock co. Oct. 18-22; pleased extra good houses. The Crescent Concert co. 27. The Banker's Child 29.

BIG RAPIDS.—COLONIAL (Bartlett Doe, mgr.): Donald Robertson and co. in The Art of Life Oct. 25 delighted good house. Lyman Howe's moving pictures 29.

IRON MOUNTAIN.—OPERA HOUSE (J. Rundle, mgr.): The Girl from U. S. A. Oct. 22 pleased capacity. Harvest Moon 5. Flora De Voss co. 8-13.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): The Girl Question Oct. 21 well pleased capacity audience. Gentleman from Mississippi 1.

JONESVILLE.—NEW THEATRE (N. H. Widger, mgr.): The Banker's Child Oct. 28. The Girl Question 2. John Vogel's Minstrels 5.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Grace Hayward co. Oct. 18-24 to satisfactory business, with The Great Question, Thelma, St. Elmo, Raffles, When Knighthood Was in Flower, The Woman and the Wife, Little Women, Molly Bawn. Paid in Full 28. Little Johnny Jones 30. The Irish Senator 31. Commencement Days 1.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Signor D'Urbano's Italian Band Oct. 17-24, to good houses. A Gentleman from Mississippi 25-30; very good; to full houses.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, mgr.): Babes in Toyland, to a large house, Oct. 27; audience pleased; play fair. Yankee Doodle Stock co. opened an eight-day engagement 24, with Queen of White Slaves; good house; pleased.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibbie, mgrs.): Farmer's Daughter Oct. 21 pleased fair business. North Brothers' Comedians opened the week's engagement by presenting John Jasper's Life to a Packed house, North Brothers 26-30. Little Johnny Jones 3.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): Texas Ranger Oct. 19; fair performance and business. Yankee Doodle Stock co. 21-23; good business.

ST. PETER.—THEATRE (Ludeke Brothers, mgrs.): Lena Rivers Oct. 18; fair co. and business. Texas Cattle King 23; poor co. to fair business. Moving pictures to good business on dark nights. North Brothers Repertoire co. 1-3. Little Johnny Jones 6.

MISSISSIPPI.

JACKSON.—THE CENTURY (S. C. Marshall, mgr.): Al. G. Field Oct. 20 pleased full house. Louis James 22 in Henry VIII; fair business. Harry Beresford 26. Too Many Wives 27. Final Settlement 28. Devil's Auction 29. Adelaide Thurston 30. Jefferson Boys 3. David Warfield 5. A Fool and His Money 6. Brewster's Millions 8. Richard Carle 8. Top o' th' World 9. St. Elmo 12. The Great Divide 13.

YAZOO CITY.—THEATRE (D. Wolerstein, mgr.): Louis James in Henry VIII Oct. 25; drew a packed house and co. gave entire satisfaction. Rabbit Foot 25 (under canvas). The Final Settlement 26. Too Many Wives 28. Devil's Auction 30.

COLUMBUS.—COLUMBUS (James W. Newby, mgr.): The Platers Players and Helen Aubary played Oct. 18-23, except 21 to fair business and gave entire satisfaction. Brewster's Millions 21 to S. R. O.; delighted. May Stewart in Romeo and Juliette 26. The Gingerbread Man 1. Patterson's Carnival 6; big business.

MACON.—NEW LYCEUM (S. J. Feibelman, mgr.): May Stewart in As You Like It Oct. 25; fair, to good house. Coburn's Greater Minstrels 3.

TUPELO.—OPERA HOUSE (E. W. Armstrong, mgr.): The Final Settlement Oct. 20; excellent co.; pleased fair business. All On the Quiet 5. Frank Dudley 8.

MISSOURI.

SPRINGFIELD.—LANDERS' (George F. Olendorf, mgr.): The Golden Girl opened the new Landers and delighted a packed house Sept. 16. Jack and Jill Oct. 16 pleased fair house. Girls 22; good co. and business. The Blue Mouse 25. The Cohans in The Yankee Prince 30.——ITEM: The new Landers Theatre is one of the best appointed in this part of the State, and under the capable management of Mr. Olendorf the coming season will undoubtedly be the most successful in the history of this city.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Lew Dockstader's Minstrels Oct. 17, 18 to fair business. Henrietta Crosman in Sham 23, supported by splendid co., delighted large house. Marie Cahill 26. Lyman Howe's moving pictures 29-31.——LYCEUM (C. U. Philley, mgr.): McFadden's Flats 17-20 drew fair business. Cherry Blossoms Extravaganza 21-23 pleased good business. Hanlon's Superba 24-27. Ducklings Extravaganza 28-30.

JEFFERSON CITY.—THEATRE (Richard Asel, mgr.): Reno Stock co. Oct. 25-30; pleased good business with Her First False Step, The Great Diamond Robbery, The Little Princess, Nick Carter, Battle of Life, Tracy, the Outlaw. Girls 2. Blue Mouse 5. Henrietta Crosman 6.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): My Boy Jack Oct. 20; co. and business good. A Woman of Mystery 26. Beulah Poynter in Lena Rivers 27. The Swamp Girl 28.

HANNIBAL.—PARK (J. B. Price, mgr.): The Heart of an Indian Oct. 20 pleased good house. Bunco in Arizona 23; fair, to two good houses. North Brothers in repertoire 25-30. The Red Mill 3. In Wyoming 5. Mrs. Leslie Carter 6. Two Merry Tramps 13. The American Idea 15.

MEXICO.—OPERA HOUSE (A. R. Waterman, mgr.): The Jolly Pathfinders Oct. 11-16; co. and business good. The Dry Town 18; business poor; co. ordinary. The Pagoda 22 pleased good house. The Great Divide 25 deserved better house. Because It Doesn't Pay 29. Girls 1. In Wyoming 5. The Wolf 12.

MOBERLY.—THEATRE (P. Halloran, mgr.): North Brothers pleased good houses entire week Oct. 18-23. Hope Wallace co. 25-30. The Red Mill 4. Lyman Twins 6. Town Sport 9. Monte Cristo 13.

SEDALIA.—NEW THEATRE (Geo. F. Hall, mgr.): Girls Oct. 23; pleased good audience. Pagoda 24, 25.——WOODS' OPERA HOUSE (W. H. Woods, mgr.): The Great Divide 26.

FULTON.—PRATT'S (Newland and Gaw, mgrs.): Sara Goodwin Ehlanger in Because It Doesn't Pay pleased fair business Oct. 25. The District Leader 30. The Wolf 13.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Roney's Boys Oct. 18 pleased big business. The Wolf 4.

LEXINGTON.—GEYER'S (Ed. Haekker, mgr.): The Watkin Stock co. Oct. 25-30.

MONTANA.

MISSOULA.—HARNOIS (C. A. Harnois, mgr.): Texas Oct. 19; fair co. and house. Emma Bunting in Lena Rivers 20; pleased a small audience. Dustin Farnum in Cameo Kirby 21; good co.; delightful entertainment. Victor Moore in The Talk of New York 22; good co. and house. Human Hearts 28. Dr. Frederick A. Cook 29. King Dodo 2. Forty-Five Minutes from Broadway 3. Blanche Bates 4.

BUTTE.—BROADWAY (James K. Healet, mgr.): Human Hearts Oct. 24. Dustin Farnum in Cameo Kirby 25, 26. King Dodo 29-31. Forty-Five Minutes from Broadway 1, 2. Blanche Bates 5, 6. Billie Burke 10.——PAMILY (G. N. Crawford, mgr.): Stock; Big Hearted Jim 24-30. Whose Baby Are You? 31-6.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): A Stubborn Cinderella Oct. 20; rather weak production to good house. A Girl at the Helm 22, 23 was excellent, to good houses. Marie Cahill in The Boys and Betty 25. Henrietta Crosman 28. Lyman Twins 29, 30.——LYRIC (L. M. Gorman, mgr.): The Road to Yesterday, with Louise Carter, 18-23; excellent, to capacity. The Crisis 25-30. A Bachelor's Romance 1-6.——ITEMS: Louise Carter, now leading woman at the Lyric, made an excellent impression.—F. C. Zehrung, manager of the Oliver, has removed his private office to the interior of the theatre to escape pass seekers.—The Wonderland has been closed and it is now probable that the remodeled house will be open by Jan. 1.—Thomas Mason, star of A Stubborn Cinderella co., is not with the co. because of sickness, his understudy being in the role.—Mr. and Mrs. Clarence Bellaire, previously with the Lyric Stock co. here, have returned.

FORREST W. TEBBETTS.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): The Belle of Japan Oct. 22; failed to please small house. Jack Mahara's Minstrels 25; to good business. Little Johnnie Jones 12.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): The Blue Mouse Oct. 21; good business. Lyman Howe's pictures 4. Lena Rivers 6. The

FREMONT. — LARSON (W. A. Lowry, mgr.): Ada Meade Opera co. 3. Man on the Box 8. Paid in Full 9. Sunny Side of Life 11.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): Sherman's moving pictures Oct. 23 pleased capacity matinee and night; licensed films; Art Spaulding was well received in illustrated songs. Helen Grayce and a strong supporting co., in a repertoire of famous plays, opened 25 in When We Were Twenty-one to good business; pleased. Rogers Barker shared honors with the star. Sherman's moving pictures 10 and 13. The Servant in the House 16.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): The Helen Grayce co. closed a week of fine business Oct. 23; this is one of the best co.'s, if not the best, that has ever played this house at low prices. The Volunteer Organist 25; fair business. The White Squaw pleased a medium house 26. Vaudeville and pictures 27-8. The Thief 8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): House of a Thousand Candles Oct. 22; light business; failed to please. The Man and the Mummy 25. The Boston Belle 26. The Millionaire Kid 27; all pleased good business.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning, mgr.): An unusually attractive midweek bill that introduced novelties in the vaudeville line was put on by Manager Lanning Oct. 21 and general satisfaction resulted. While The Girl of the Golden West was familiar to many, a large audience assembled 25 to witness its first presentation in this city; Myrtle Tannehill was admirably adapted to the part of the girl; those sharing honors and deserving of special comment for clever work were Maude Giroux, Raymond Bond, Edward J. Hayes, Rockcliffe Fellowes, while too much praise cannot be given the remainder of the cast, composed of Fred Sullivan, Leo Kennedy, Allen Lee, William Wild, Fred Postell, J. John Tanner, O'Kane Hillis, Edwin Fowler, C. Cypbers Weaver, H. T. Crawford, Justin Hull, and Fred Maxwell, assistant stage manager, for painstaking work; stage mountings and scenic effects played an important part in the success of the production. Deadwood Dick's Last Shot 4.——ITEMS: James W. Lanning, owner of the Auditorium, is a hustler and a man of advanced ideas. Besides personally directing his various enterprises, he gives close attention to things theatrical. The Girl of the Golden West drew a large representation from the surrounding towns. Mr. Topack, a former member of The Devil's Auction co., was in this city 21.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: De Wolf Hopper appeared Oct. 23 in his new comedy with songs (why not a musical comedy, it had the chorus and all the accessories), A Matinee Idol, and had quite a struggle to convince his large number that it was funny, but succeeded, and they all went away pleased. The Prima Donna, with the great favorite Fritzi Scheff, was the attraction 25, which filled every corner of the house. John E. Hazzard as the German Bandmaster made almost as great a hit as the star, and had to answer four to six encores. Seven Days 1, 2. Mlle. Jeanne Gerville-Reache in concert 3. County Sheriff 4. Wildfire 6.——ITEMS: The author and composer of The Prima Donna were present at the performance 25, and they were pleased with the applause given the artists.—Both Victor Herbert and Henry Blossom attended. Mr. Blossom was accompanied by Mrs. Blossom and son.—Allen B. Walsh, the Democratic candidate for the State Assembly, is appearing this week in a pocket edition of Rip Van Winkle at the State Street Theatre, and is meeting with success.

ALBERT C. D. WILSON.

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HOBOKEN.—GAYETY (Sol. Kraus, treas.): The Parisian Widows played to S. R. O. 25; co. exceptionally good. The olio included Bennett and Bentley, Niblo Spencer, Margie Hilton, Ben Pierce, and the Musical Bells. Harry Hasting's Big Show 1-6.

THOMAS J. McALEER.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): The Commanding Officer Oct. 21, 22, with Bruce M. Rae and Isabel Irving in the leading roles; excellent performance, to large and enthusiastic audiences. The Man of the Hour 24; good performance and business. Belasco's Girl from the Golden West 25, 26, with Myrtle Tannehill in the leading part, delighted very large houses. B. C. Whitney's A Knight for a Day, headed by Frank Deshon, 27-29. Concert and pictures Sunday evenings.

PATERSON.—LYCEUM (F. H. Gilbert, mgr.): Drew good houses Oct. 25-27 to see The Pinkerton Girl; performance pleased. Deadwood Dick's Last Shot fared well also 28-30, and the patrons seemed to enjoy the co.'s efforts. Wanted by the Police 1-3. The Girl Slaves 4-6.——OPERA HOUSE (John J. Goetchius, mgr.): Offered De Wolf Hopper in The Matinee Idol 25; co. gave pleasing performance and house should have been packed.

BAYONNE.—OPERA HOUSE (David Posner, res. mgr.): Billy the Kid Oct. 25-27; fair business. The River Pirates 28-30. Jacob Adler 1.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): The Man of the Hour 26 gave an artistic performance to capacity business. Life motion pictures 1-6. Myrkle-Harder co. 8-14.

NEW MEXICO.

LAS VEGAS.—DUNCAN (J. S. Duncan, Jr., mgr.): The Great McEwen, Hypnotist, 18-20 played to good house last night. Corinne in Mlle. Mischief 26. The Ringmaster Nov. 9. Texas 11. Fifty Miles from Boston 15. The Girl Question 17. The Duncan is booking Shuberts and Peter McCourt Circuits.

NEW YORK.

ALBANY. — HARMANUS BLEECKER HALL (J. Gilbert-Gordon, res. mgr.): William Faversham's big production of Stephen Phillips' Herod had its first presentation in America Oct. 21-23, and scored a most pronounced success. The play was staged in a sumptuous manner, requiring a co. of 200 people. The leading roles were capitally played. In addition to Mr. Faversham much praise is due Julie Opp. Several others scored individual hits. Owing to severe strain on his voice Mr. Faversham was obliged to cancel the last night of the engagement. Madame Nazimova was seen in the first performance of her new play, The Passion Flower, by Brandon Lyron, 25. The star is provided with a congenial role, and her interpretation of the part at all times showed skill, a large audience distinctly stamped its approval of the play, and the finished work of the supporting co., which included besides the author, Brandon Tynan, Henry Kolker, Ernest Glendining, Wallace Erskine, William Hamon, Grace Reals, and Zedie Tilbury. The scenic effects were exceptionally fine, and the star wore some strikingly handsome gowns. May Ward in The Cash Girl 26, 27 drew well. Idols 28-30. Mrs. Dakon 1, 2. "Billy" 4-6.——EMPIRE (James H. Rhodes, res. mgr.): Queen of the Jardin de Paris, headed by Mlle. Mina Minar, and the two Turins played to full capacity houses 21-23. The Rialto Rounders, with Sam Howe, the Brinkley Girls, and Six Diving Kellermanns, served to attract packed houses 25-27. Follies of the Moulin Rouge 28-30. Merry Whirl 1-3. Majestics 4-6.——GAIETY (Howard B. Nichols, mgr.): The Tiger Lilies 21-23, with Sam Mann, Three Musketeers, Reded and Hadley, and the Egyptian dancer, Zallah, as chief features, entertained overflowing houses throughout the engagement. Miner's Americans 25-27 were fully up to the standard and popular with crowded houses. Bohemians 28-30. Imperials 1-3. Fay Foster 4-6.——ITEMS: At the opening performance of Madame Nazimova in The Passion Flower at the Hall 25, the final curtain did not fall until 12.30 o'clock A. M., despite the hour the entire audience remained to the last.—Nina Derby, an Albany actress, has signed with Madame Nazimova.—Henry Riley, of Marion's Dreamlands, who has been home for a week, rejoined the co. 25.—Lee Shubert was in town 25.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): Salvation Nell Oct. 22, 23; large, enthusiastic and representative audiences greeted Mrs. Fiske on her return to this city after an absence of seven years; her supporting co. was excellent throughout. The Coast of Chance 25-27; the initial performance of Eugene Presbury's latest creation was given at the Lyceum 25 before a packed house; the play is another of the detective-thief dramas very much on the lines of Raffles. It tells the story of the theft of a valuable ring, and its final recovery in the last act. Each of the three leading characters suspects the other of having committed the theft, which gives opportunities for several strong scenes. The cast: Hamilton Revelle, John M. Sullivan, Frank Hatch, T. Tamamoto, Jane Oaker, Lydia Knott, Agnes Patton, and Anna Dale. Joe Weber's Travesty co. 29, 30. The Gay Hussars 1-3.——NATIONAL (H. Hurtig, mgr.): The Passion Flower 28-30.——BAKER (D. M. Caufman, mgr.): The Warrens of Virginia 25-30, by the Lytell co. Mr. Lytell gave an admirable interpretation of the old soldier, General Warren. Miss Adair as a fine type of Southern woman and in the dramatic scenes was at all times equal to the demands of her part. Mr. Sylvester was seen as Ned Burton. Mr. Shakespeare as the Young Cadet was fine and boyish. The stage pictures are striking, while the stage management showed the careful hand of Richard Baker. The Girl and the Judge 1-3.——CORINTHIAN (C. W. Coleman, mgr.): Majestics 25-30; big business. The burlesque opened with the musical skit, The Americans in Paris, and introduced some bright comedians and a chorus of young women, in handsome costumes. May and Holland have a Weber and Field act. Magda Dahl has an excellent voice. The music is much above the grade usually heard.

E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus.-mgr.): The Isle of Spice Oct. 21; good house; pleased. Three Twins 23; two good houses; splendid performance; Florine Sweetman was a captivating Molly Summers, Eveleen Dunmore a winsome Kate Armitage, Thomas Wrifton a splendid Tom Stanhope, Edward Wade a strong General Stanhope, and Henry Schumann-Heink an adequate Dr. Hartman; others who did good work were Hugh Fay, Elsie Mynne, Helen Du Bois, Russell Lennon, and Kell Kelly. Robert Ober in Brewster's Millions 26; excellent business; enjoyable performance; May Talbot as Peggy Gray won favor, and the entire cast made a good impression. Billy the Kid 27. The Clansman 28. The Broken Idol 4.——ITEMS: E. C. Maurer has assumed the management of the Opera House, Pottstown, Pa.—James Fleming has joined The Honeymooners and Frank Conway the Adelaide Thurston co.—Major A. C. Leaming, formerly a well-known Southern manager, is contributing a strong weekly theatrical page to the Elmira "Advertiser."

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Mrs. Fiske in Salvation Nell to large houses Oct. 20, 21; Mrs. Fiske's artistic portrayal of the title-role, the splendid co., attention to detail and realistic settings were most favorably commended. Loie Fuller and her dancers drew small houses 22, 23. The Dollar Mark, with a cast headed by Cuyler Hastings, Robert Warwick, and Selene Johnson, attracted well 25-30. The Girl from Rector's 1-3. A Stubborn Cinderella 4-6.——BASTABLE (S. Bastable, mgr.): Havana proved useful and attractive to large houses 25-27. The Blue Mouse 28-30. Mrs. Wiggs of the Cabbage Patch 1-6.——ITEM: William A. Brady was in town 25 to look after the opening here of The Dollar Mark, and himself conducted an afternoon rehearsal.

E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark, mgr.): Kirk Brown and his strong co. Oct. 18-23 in The Wife, Brown of Harvard, Under the Red Robe, Classmates, The Merchant of Venice, Monte Cristo, and The Man Who Dared, had capacity houses and gave excellent satisfaction. Hadley's moving pictures 25-30 (excepting 27). Madame Nazimova 27.——ARMORY (E. M. Hart, gen. mgr.): La Loie Fuller and her misses 20 gave a finished performance to good attendance. Billy the Kid 23 was fairly well patronized. Brewster's Millions 25 was well received by large attendance; Robert Ober played Brewster with unusual cleverness; May Talbot gave capable support as Peggy Gray, and the remainder of the cast was excellent. The Clansman 28 attracted good house; prominent in the cast were Arthur Mc-Voy as Ben Johnson, Evelyn Favey as Rose Stoneman, Joseph Garry as Silas Lynch, the colored Lieutenant-Governor; Edith Davis as Nellie Graham, Maude Durand as Eve, W. A. Jordan as Nelse, and Warren Townsend as General Forrest. The Three Twins 27. The Coast of Chance 28. Vaudeville 1-6.

WATERTOWN.—CITY (W. Scott Mattraw, mgr.): The Witching Hour Oct. 20; fine performance and business. A Gentleman from Mississippi 23 (matinee and night) delighted two large audiences; Clay Clement, Leslie Morosco, Joseph Weber, Thomas Davis, Willard Perry, Nellie Forbes, Mary Forbes, and Frances McLeod were all well cast and supported by exceptionally good co. Joe Weber's Merry Widow and the Devil 2. The Girl from Rector's 4. The Cash Girls 5. Tempest and Sunshine 6.——ITEM: The Gentleman from Mississippi co. disbanded here 23, and left for New York 24; co., which was excellent, had been playing to small audiences, and it was decided to cancel all dates and recall the co. They may start out later in another section of the country.

SARATOGA SPRINGS. — BROADWAY (Fred C. Malley, mgr.): Ten Nights in a Bar Room Oct. 30. The Man on the Box 1. Right Bells 6. The White Squaw 11. The Stronger Sex 10. Tempest and Sunshine 12.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Man from Mississippi Oct. 22; fine co. and excellent business. Charlotte Lund Concert 26 (benefit local Y. M. C. A.); fair attendance and much enjoyed. Brewster's Millions 29. Tempest and Sunshine 4. Stubborn Cinderella 10. Paid in Full 13. Charlotte

Lund, who was heard here in concert 26, is an Norwegian, who has been studying in Paris with De Reske. It is Miss Lund's intention to enter grand opera.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Byrne Brothers in Three Bells Oct. 28. Man on the Box 30. Stubborn Cinderella 2. Paid in Full 3. Dan Ryan 6. Billy the Kid 10. The Thief 11.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): The Clansman Oct. 27; good house. Brewster's Millions 28; excellent business. Ghost of a Chance 29; fair house. Dark 1-6.—BURTIS' AUDITORIUM (J. N. Rose, mgr.): Cash Girl 30; fair business.—BURTIS' OPERA HOUSE (Wallace Amusement Co., mgrs.): Weber Stock co. 25, 26; poor business.—ITEM: This co. closed its bookings 26, account of poor business.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Lena Rivers Oct. 22 pleased fair house. Howe's moving pictures 29.

GENEVA.—SMITH (F. K. Hardison, mgr.): Three Twins Oct. 21 to S. R. O. The Witching Hour 22; fine, to light house. A Texas Steer 26; fair, to light business. Beverly of Graustark 1. The Broken Idol 2. The Cash Girl 4. The Girl from Rector's 8. The Stronger Sex 13.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., mgrs.): Gertrude Perry as Yettve in Graustark Oct. 25 pleased a fair-sized audience. Billy the Kid 30, with Nolan Gane as Billy. Three Twins 11.

CORNING.—OPERA HOUSE (Ernest J. Lynch, mgr.): Howe's moving pictures pleased good house Oct. 21. Paul Gilmore in The Call of the North 25; good performance, to big house. Billy the Kid 28.

POUGHKEEPSIE.—POLLINGWOOD OPERA HOUSE: Hadley's moving pictures Oct. 22, 23 pleased good attendance. Elsie Janis in The Fair Co-Ed 25; excellent; S. R. O. Eight Bells 27; good. Mildred and Rouclere 30. The Stronger Sex 2.

PERRY.—AUDITORIUM (Roberts Brothers, mgrs.): Miss Petticoats Oct. 16 to capacity and fairly satisfactory. Graustark 20; S. R. O. before doors opened; perfectly satisfactory.—ITEM: The management of the Auditorium changed on 1 to Max Andrews, manager of the Teck, of Salamanca, N. Y.

HORNELL.—SHATTUCK (Charles S. Smith, mgr.): Graustark Oct. 23; co. pleased small audience. Paul Gilmore in The Call of the North 26; co. good and pleased fair-sized audience.

ROME.—LYRIC (Edward J. Gatley, mgr.): George Ober presented A Texas Steer Oct. 22 to a very meager audience; the co. was fairly good, but the entertainment dragged. Ma's New Husband 23 seemed to please fair house. Brewster's Millions 30.

TROY.—RAND'S (H. T. Thompson, res. mgr.): The Girl from Rector's Oct. 22; fine performance, to S. R. O. A Girl of the Mountains 23; performance and house good. A Stubborn Cinderella 30.—LYCEUM (William O'Neil, mgr.): The Mortimer Snow Stock co. 25-30 in The House of a Thousand Candles pleased.

BATAVIA.—DELLINGER (William F. Haltz, mgr.): Howe's moving pictures Oct. 26 pleased fair house.

WAVERLY.—LOOMIS (H. C. Watrous, mgr.): De Rue Minstrels Oct. 16; fair house and performance. Paul Gilmore in The Call of the North; excellent performance, to good house. Three Twins 25 delighted S. R. O.; one of the best performances of its kind ever shown on this stage. The World and a Woman 30. The Cash Girl 3. The Stronger Sex 6.

CORTLAND.—THEATRE (L. M. Dillon, mgr.): Three Twins Oct. 19; excellent co. to S. R. O. Witching Hour 21; excellent co. to fair business. Vaudeville balance of week to good business. Belle of Richmond 27.

HERKIMER.—OPERA HOUSE (Ben Schermer, mgr.): Ma's New Husband Oct. 21; poor performance to good house. A Girl of the Mountains 27. Masonic Minstrels 9, 10, by home talent.

MIDDLETOWN.—STRATTON (O. S. Hathaway, mgr.): The Clansman Oct. 25; fair co.; fair business. Moving pictures 26; good business. A Broken Idol 27; excellent co.; good business. Moving pictures 28. The Stronger Sex 29. Moving pictures 30. Leigh De Lacy 1-6.

GLOVERSVILLE.—DARLING (W. E. Gaut, mgr.): Brewster's Millions Oct. 21, with Robert Ober leading, delighted fine house. The Royal Comic Opera co. scored again 25-30, with Chimes of Normandy, to excellent business; splendid work was done by Elfriede Wegner, Jean Irwin, Charles Fulton, Walter Brown. The Telephone Girl 2-6. A Stubborn Cinderella 9.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): The Merry Widow Oct. 25; capacity; very good co. Paul Gilmore in The Call of the North 27; good co. and business. Kirk Brown and co. 1-6.

OWEGO.—TIOGA (John A. Laue, mgr.): Paul Gilmore in The Call of the North Oct. 22; fair performance; poor house. The Three Twins 26, fine production and largest house of the season. The Broken Idol 2. The Stronger Sex 5.

NEWARK.—OPERA HOUSE (S. F. Sherman, mgr.): Lena Rivers Oct. 26 pleased good house. Mildred and Ruclear 17; business here continues excellent.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Leigh De Lacy co. Oct. 18-23, with The Kreutzer Sonata, The Prisoner of Zenda, Woman in the Case; to crowded houses. The Broken Idol 25; to fair business; pleasing performance. Elsie Janis in Fair Co-Ed 26; to S. R. O.; good performance. Moving pictures 27-30; to crowded houses; pleasing performances.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Moving pictures Oct. 22; big business; fine performance. Anna Fredericks in Lena Rivers 27; excellent, to fair business. Moving pictures 29. Cradled in the Deep 5 cancelled.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Sweet Innisfallen Oct. 23; good business. Tempest and Sunshine 30. George Barr McCutcheon's Beverly 3.

KINGSTON.—OPERA HOUSE (C. B. Du Bois, mgr.): The Broken Idol Oct. 26 pleasing, to S. R. O. Girl of the Mountains 30.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (J. E. Kavanaugh, mgr.): Arcadian Musical Comedy co. Oct. 18-20 pleased fair houses. Salomy Jane 21 pleased small audience. Paid in Full 22; good co. and business. Norman Hackett in Beau Brummell 23; good co. and business. Merchant of Venice 28.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss, mgr.; J. D. Arnold, res. mgr.): Human Hearts Oct. 23; fair co. and business. Paid in Full 25; excellent co.; pleased good business. Williams Stock co. 26-30 opened with Under the Lion's Paw.—AUDITORIUM: Henshaw Opera co. 1.

GOLDSBORO.—MESSENGER (J. R. Higgins, mgr.): John Griffith in Macbeth Oct. 21. Faust 22; fair co.; poor business (under canvas). Al. G. Allen's Minstrels 26; fair, to good business.

TARBORO.—OPERA HOUSE (J. A. Weddell, Jr., mgr.): Manhattan Opera co. in Bohemian Girl Oct. 26; good performance and house. The Servant in the House 3.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Paid in Full Oct. 18; fine, to full house. King Dodo 19 delighted good house. Schubert Symphony Club 22 gave a delightful entertainment to about five hundred guests invited by Mr. and Mrs. Beck. Forty-five Minutes from Broadway 23 pleased good house. Palmotier Sisters 27.

WAHPETON.—OPERA HOUSE (Harry Hance, mgr.): The Girl and the Gawk Oct. 24; good co.; fair house. Paid in Full 26. Zeke, the Country Boy, 30. Babes in Toyland 4.

BISMARCK.—BIJOU (E. H. L. Vesperman, mgr.): William Friend in King Dodo Oct. 20 pleased very good business.

OHIO.

DAYTON.—VICTORIA (G. C. Miller, bus. mgr.): Primrose Minstrels Oct. 18; good; fair house. American Idea 20; big hit; capacity. The Climax 21-23; beautiful; good houses. Maude Adams 29. Mrs. Fiske 9.—NATIONAL (Gill Burrows mgr.): Final Settlement 18-20; excellent, pleasing fine houses. The Time, the Place and the Girl 21-23; good production; capacity. Sal, the Circus Gal, 25-27; fair; good houses. Cowboy and Thief 28-30. The Road to Yesterday 1-3. Under Southern Skies 4-6.
LUCIEN A. SEWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Time, the Place and the Girl Oct. 28.—ITEM: Vaughn Morrison, manager Grand Opera House, Springfield, was a visitor 25.
WILLIAM H. McGOWN.

EAST LIVERPOOL.—CERAMIC (William Tallman, mgr.): The Chicago Stock co. Oct. 12-16 presented Clothes, The Lost Trail, The Toll Gate Inn, The Missourians, A Soldier of Napoleon, Gennessee of the Hills, Kathleen Mavourneen; very good co. and business. At Cripple Creek 18 pleased fair business. Texas 19 pleased fair business. Will Archer in Wildfire 21 pleased fair business. George Trimble in Faust 26 pleased fair business. The Prince Chap 30. The Heir to the Hoorah 1. The Newlyweds and Their Baby 3. The Revue 4. The Merry Widow 5. Kirk Brown co. 22-30.—ITEM: Work on the new American Theatre is progressing very rapidly, and they expect to open on Dec. 15 with U. B. O. time.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Girls Will Be Girls Oct. 22; to good business. The Heir to the Hoorah 23; pleased large business. The Merry Widow 29. Mrs. Fiske in Salvation Nell 30. Morrison's Faust 2. Via Wireless 4. Paul Gilmore in The Call of the North 6. The Traveling Salesman 18.—GRAND (O. L. Eisler, res. mgr.): Money and the Woman 21-23; satisfactory business and attendance. Barney Gilmore in Dublin Dan 25-27; all Barney's old friends and many new ones greeted him and were pleased. The King of Higginists 28-30. The Montana Limited 1-3. The Lost Trail 6-4. The Rays in King Casey 8-10. At Cripple Creek 11-13. East Lynne 15-17. The Candy Kid 18-20. David Copperfield 22-24. Graustark 25-27. Wanted by the Police 29-Dec. 1.

HAMILTON.—SMITH'S (Tom A. Smith, res. mgr.): Paid in Full Oct. 24; good house; first-class performance. The Cowboy and the Thief pleased fair house 26. The Isle of Spice 30. Under Southern Skies 31. Polly of the Circus 5.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Daniel Boone on the Trail Oct. 21; pleased large audience. Girls Will Be Girls 27; capacity audience delighted. East Lynne 1.—ITEM: The business at this theatre is very satisfactory.

NEWARK.—AUDITORIUM (Will D. Harris mgr.): Texas Oct. 21; fair house. Girls Will Be Girls 23; small business. St. Elmo 25; business fair. East Lynne 29. At Cripple Creek 30.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus. mgr.): The American Idea, with Trixie Friganza, 21; a large audience was well pleased. St. Elmo 26; well presented to fair business. Mother Goose (local) 4, 5. Mrs. Fiske 8. Paid in Full 10.—OPERA HOUSE (Vaughan Morrison, bus. mgr.): Partello Stock co. 18-30; co. continues to give satisfaction to large houses, with The Traveling Man, The Hookworm, The College Girl, The Futurity Winner, The Railroad King, At Pike's Peak, Hypnotic Comedy co. 1-6.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): At Cripple Creek Oct. 25; co. and business fair. Paid in Full 30. Isle of Spice and The Climax at some later dates.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Cutter Stock co. Oct. 18-23 drew good houses and gave satisfaction. Our Own Stock co. in Who Goes There? 28. The Time, the Place and the Girl 29. Thorns and Orange Blossoms 30.—ITEM: Lima Lodge of Elks laid corner stone to their new building 24. Owing to the cold weather the services were held at the Faurot.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Morrison's Faust Oct. 19 drew fairly well and pleased. At Cripple Creek 20, with matinee, did well and pleased. St. Elmo 22; fine performance and house. Vogel's Minstrels 23, with matinee, pleased two good houses. As Told in the Hills 27. Daniel Boone on the Trail 30.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): At Cripple Creek Oct. 22; fair house; satisfactory performance. Moving pictures when no attraction is booked to good business. Tiger and Lamb 27. Isle of Spice 4. Hidden Hand 9.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox, mgr.): Texas Oct. 22; fair house and good performance. Lost Trail 28. As Told in the Hills 30. Cripple Creek 4. Holy City 9.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): St. Elmo Oct. 19; an excellent co.; pleased a packed house. Wildfire 26. Governor Folk 30. Paul Gilmore 4. The Climax 16. A Broken Idol 24.

FINDLAY.—MAJESTIC (C. L. Gilbert, mgr.): Santinelli Oct. 25-30. Thorns and Orange Blossoms 1.—GILLETTE (William Larking, res. mgr.): Paycean Stock co. in One Night in June 18-20, Wanted a Husband 21-23, pleased good business. Sapho 25-27. Dr. Jekyll and Mr. Hyde 28-30.

DELAWARE.—OPERA HOUSE (Wolff and King, mgrs.): Oct. 18-23 dark. Vaughan Glaser co. 25.—ITEM: Lillian Nordica, assisted by Benjamin Benoist and Myron W. Whitney, Jr., gave a very enjoyable concert at Gray Chapel Oct. 22.

NORWALK.—GILGER (W. A. Roscoe, mgr.): As Told in the Hills Oct. 20; satisfied fair-sized house. Polly of the Circus 26; pleased capacity. Cutter Stock co. 1-6.—ITEMS: More than 250 seats were sold outside of Norwalk for Polly of the Circus 26. At the last regular session of Norwalk Lodge, No. 730, B. P. O. E., Manager Roscoe, of the Gilger, was adorned with the antlers. After the initiation ceremonies a social session was held in the club rooms.

MARION.—GRAND (Edmond Bals, mgr.): Daniel Boone Oct. 26; pleased a fair house. Girls 30. St. Elmo 1. Going Some 4.

TIFFIN.—OPERA HOUSE (C. F. Collins, mgr.): The Wolf Oct. 20, to good business; audience well pleased.

CHILLICOTHE.—MASONIC (A. B. Wolfe, mgr.): The Imperial Stock co. Oct. 18-23; fair attractions, to good business. Paid in Full 28. Isle of Spice 29.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.): East Lynne Oct. 20; fair business; good co. Polly of the Circus 21 satisfied good house. The Heir to the Hoorah 22 deserved better audience. Faust 29. As Told in the Hills canceled. The Lost Trail 1. Paul Gilmore in The Call of the North 3. At Cripple Creek 5. The Holy City 10. De Wolf Hopper in A Matinee Idol 11. The Cow Puncher 13.

SANDUSKY.—THEATRE (V. O. Woodward, mgr.): Joseph King's New York co. presented East Lynne Oct. 23 to a large and well-pleased audience. Nancy Boyer co. opened a week's engagement 25 to S. R. O.; among the plays presented were: The Girl from Out Yonder, Pals, A Fatal Love, and Trooper Billie.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon, mgr.): Paid in Full Oct. 27. Moulin Rouge 5.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): Hiddein Hand Oct. 19; fair co. and business. Shubert's The Wolf 21; best attraction of the season, to good business. St. Elmo 29. Santelli (hypnotist) 1-6. A Good Fellow 9. The Banker's Child 17.

UPPER SANDUSKY.—AUDITORIUM (R. W. McConnell, mgr.): Tipton's Minstrels Oct. 19; fair performance and house. Polly of the Circus 27. Venetian Band (Lecture Course) 5. Paid in Full 16.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Thorns and Orange Blossoms Oct. 27; excellent co.; good business. Our Own Stock co. 28 in Who Does There? 5. Tiger and the Lamb 7. Prince of Patches 8.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Cripple Creek canceled. Vogel's Minstrels Oct. 25. Paid in Full 4.

ZANESVILLE.—WELLER'S OPERA HOUSE (Vincent Seaville, mgr.): Wildfire Oct. 18; pleased fair-sized house. Faust 20; excellent co. and good patronage. Daniel Boone 23 satisfied big house. Girls Will Be Girls 26 delighted capacity. St. Elmo 27-30. At Cripple Creek 1. Holy City 4. The Heir to the Hoorah 6.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): The Madame Nordica Concert co. Oct. 21; given by Madame Nordica and her assistants; Myron W. Whitney, basso, and Andre Benoist was a great success; there being a capacity house. The Seminary Girls (local) 29. Girls Will Be Girls 2. The Ellery Band 3.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Polly of the Circus Oct. 23; two performances; pleased good business. Graustark 5.

OKLAHOMA.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): Richard Carle in Mary's Lamb Oct. 20; good co.; well attended. Max Figman in Man on the Box 25; good co.; poor business. The Wolf 27.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Richard Carle Oct. 22 in Mary's Lamb; excellent, to full house. Charles Leroy 24 in The Hustler; good co. and business. Max Figman in The Substitute 27.

SHAWNEE.—BECKER (Becker Brothers, mgrs.): The Wolf Oct. 18 pleased fair business. Parsifal 19; good performance and business.

ARDMORE.—OPERA HOUSE (Frank Robinson, mgr.): Tiger and the Lamb Oct. 22 to good business. Parsifal 26.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): The Sunny Side of Broadway Oct. 21 delighted S. R. O.; banquet given Don Clark by local Elks after performance; Clark is great favorite with B. P. O. E. of Salem. The Three Twins 25.

PENNSYLVANIA.

SCRANTON.—ACADEMY (C. L. Durban, mgr.): The Heir to the Hoorah Oct. 25-30 to excellent business; Harry Fenwick as Joe Lacy and Olive Eaton as Mrs. Joe Lacy left nothing to be desired and received many curtain calls; Frank Beamish as Gus Ferriss, J. H. Doyle as Dave Lacy, and Effie Darling as Mrs. Brandon merit special mention; Robert Allen as Hush pleased; the others: Forrest Seabury, James Dempsey, Mr. Richardson, William Blair, Joseph Allyn, C. Richardson, C. Henderson, William Steen, Myra Dean, Rita Knight, Caroline Perry, and Margaret Siegle; the play was well staged. Soldiers of Fortune 1-6.—LYCEUM (C. L. Durban, mgr.): The Flower of the Ranch 27. Lillian Russell in The Widow's Might 28. The Three Twins (returned) 30, with matinee. The House of a Thousand Candles 3, 4. Pauline Hall in Wildfire 5, 6.

HARRISBURG.—MAJESTIC (N. C. Mirlek, local mgr.): Our New Minister Oct. 22, 23; the attendance good and the co. capable. Lillian Russell in The Widow's Might 25; the business was very good and the play is a winner; of the most absorbing interest; the co. of more than ordinary merit; in addition to Miss Russell, Susanne Westford, and Joseph Thoop gave additional force to the comedy element of the play. Louise Homer, under the auspices of the Wednesday Club, drew good house 26; the selections were heartily encored; this is the first time that Miss Homer has appeared in this city as a soloist, and she was well received. De Wolf Hopper 28. Estelle Allen 29. A Broken Idol 30. The Newlyweds and the Baby 1. Will Archie and Julie West 3.

TITUSVILLE.—OPERA HOUSE (J. Ruppersberg, mgr.): Holy City moving pictures 18; good business. Passion Play moving pictures 21; good. Galvani, mentalist and hypnotist, 22, 23; excellent performance, to good business. Partello Stock co. 25-30; opened with The College Girl, to a packed house and gave excellent satisfaction in The Regeneration. The Gilded Fool, On Parole, The Bells, Those Middleton Girls. Partello Stock co. in The Regeneration 1. Call of the Wild 3.—ITEM: Manager Ruppersberg is entitled to a great deal of credit for his success in getting good attractions and business.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown, mgr.): The Belle of Richmond Oct. 29, 30. Lew Fields in Old Dutch 3, 4.—LUZERNE (Lewis H. Baker, mgr.): Sam T. Jack's co. 21-23; pleased good business. Williams' Imperials 25-27; good co. and business. The Frolicsome Lambs 28-30. Empire Burlesquers 1-3. Dave Marion 4-6. Fashion Plates 8-10. Jardin des Paris 11-13.—NESBITT (Harry A. Brown, mgr.): Una Abell Brinkley Stock co., Una Abell Brinkley leading woman, in The Three of Us 25-30; excellent co.; good business.—IREM TEMPLE (Leo W. Long, mgr.): Concert by Madame Schumann-Heink 27; excellent, to capacity.

ALLENTOWN.—LYRIC (N. E. Norman, mgr.): Ten Nights in a Bar Room Oct. 21; poor co. and performance. Pauline Hall in Wildfire gave general satisfaction 22; fair house. The County Sheriff, matinee and night, 23, to good houses; pleased. Estelle Allen in The Princess of Patches 25; pleased a fair house. De Wolf Hopper and good co. in The Matinee Idol 26; good house; fine performance. Lillian Russell, supported by a superb co., presented The Widow's Might 27 to a large and select audience; this was Miss Russell's first appearance in our city and she was warmly received by a delighted audience. The Girl of the Golden Gate 1. Taylor Stock co. 2-6.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The German Theatre co. of Cleveland presented Lola's Father Oct. 20; splendid performance to good business. The Merry Widow 21; fine attraction and big business. Singer's Passing Review 22; fair attraction and business. Stetson's U. T. C. 23; good business. The Chauncey-Keiffer co. 25-30, with Molly Bawn and The Young Wife; business good. Other plays: An Old Man's Darling, The Lost Child, East Lynne, and Pretty Peggy. Will Malone is doing a monologue; the Rothwells, and D'Alma's Animal Circus are the vaudeville features.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): The Lost Trail Oct. 5; fair performance and business. The Flower of the Ranch 11 pleased large audience. Vogel's Minstrels 14; good performance and business. The Climax 18; excellent, to good business. The Passing Review 21; poor performance and business. King of Tramps 3. The Coburn Players 9. Miss Petticoats 13. Billy the Kid 15.

DANVILLE.—OPERA HOUSE (Frank Edmondson, mgr.): Flower of the Ranch Oct. 22 gave excellent satisfaction to a very large audience. Union Depot (local) 29, 30. Pauline Hall in Wildfire 1. The California Girls 2. The Three Twins 3. The Graham Stock co. 4-6. The Train Robbers 10. The Isle of Spice 12. The Girl of the Golden West 16. Home talent entertainment 18-20. The Climax 24.

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From Nashville *American*, Oct. 16, 1909.

"Cluxton Musical Comedy Company Make Hit at Auditorium

"That musical comedy clean and free from any element of the risque or gross can be appreciated by the American public was amply demonstrated last night, when Walter Cluxton, a prominent American baritone, presented 'Her American Husband,' assisted by a competent cast, at the Ryman Auditorium. A musical comedy in three acts was the designation given the vehicle for Mr. Cluxton's efforts by the programme. A clean, sparkling musical comedy was the unanimous characterization of the large and appreciative audience which witnessed the production."

From the Nashville *Tennessean*, Oct. 16, 1909.

"Walter Cluxton Presents 'Her American Husband' to Appreciative House

"The Ryman Auditorium opened for the Winter season last night with a crowd of over two thousand people to see Walter Cluxton in George Totten Smith's musical comedy, 'Her American Husband.' This popular house will become even more popular if the management continues to put on such excellent shows as the one presented last evening. The whole affair was full of fun and the vast audience enjoyed every minute of the play."

PLAYS Large List. Vaudeville Sketches, Dialogs, Monologs, Hand Books, Drills, Operettas, etc. Catalogue free. T. S. DENISON, Publisher, Dept. 14, Chicago, Illinois.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): The Princess of Patches Oct. 23; large and well pleased audience. Cantata 28. The Girl of the Golden West 8.

TARENTUM.—OPERA HOUSE (John Duster, mgr.): Holy City Oct. 29. A Good Fellow 30. Call of the Wild 1. The Climax 6. Manhattan Stock co. 8-13. Down and Up 19.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, local mgr.): The Man of the Hour Oct. 27. The Princess of Patches 30. A Knight for a Day 1. The Girl of the Golden West 2. The Three Twins 5.

LANCASTER.—FULTON (C. A. Yecker, mgr.): Frederick Poole's lecture (return) on China Oct. 25 canceled. Lillian Russell in The Widow's Might 26; received a warm welcome by a large house; she made a little speech after the third act. Frank Deshon in A Knight for a Day 27; pleased a large audience. The Train Robbers 28. Ikey and Abey 29. De Wolf Hopper in A Matinee Idol 30. Myrkle-Harder Stock co. 1-6.——ITEM: David K. Waser is again doorkeeper at the Fulton, and George B. Whiteside is advertising man.

DUBOIS.—AVENUE (A. P. Way, mgr.): The Grahame Stock co. Oct. 18-23, with A Factory Girl, A Man Without a Country, Gypsy Jack, Cowslip Farm, The Black Sheep, The New Dr. Jekyll and Mr. Hyde, A Fighting Chance; the co. pleased, but business poor.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): The Flower of the Ranch Oct. 16; cast and production good; pleased excellent attendance. The Man of the Hour 28. The Three Twins 29. The Clansman 30. Wildfire 2. The Moonshiner's Daughter 3.

ROCHESTER.—MAJESTIC (Charles E. Smith, mgr.): Motion pictures continue to draw large crowds. The Climax 1.——OPERA HOUSE (Walter Javens, mgr.): Moulin Rouge Girls Burlesquers 29, 30.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): The Wandering Musician Oct. 21; pleased small audience. East Lynne 23; to a large audience. Our New Minister 25; to a small audience; deserved better. Welch Choir Singers 26; also deserved a large audience. Wildfire 30. The Flower of the Ranch 1. Murray and Mackey Stock co. 8-13.——ITEM: Jennie Newberry, treasurer, and Fred J. Byrod, manager, have brought this house up to the standard by their energetic management.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Matthew Henson (matinee) Oct. 20; poor attendance. Out in Idaho 23; fair co. and business. A Knight for a Day 26; excellent co.; good business. Our New Minister 27; matinee and night; good co.; fair business. The Train Robbers 29 30. Fritz, the Wandering Musician, 2. Wildfire 4. Coburn Players 4. Taylor Stock 8-14.

OIL CITY.—THEATRE (G. W. Lowder, res. mgr.): The Merry Widow Oct. 26; S. R. O.; fines, production in years. Graustark 30. Call of the Wild 2. Faust 6. Chicago Stock co. 8-13.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): David Bispham concert Oct. 26; large and well pleased audience. The Merry Widow 27; fine performance; large and fashionable audience.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Out in Idaho Oct. 29.

WASHINGTON.—NIXON (C. D. Miller, mgr.): The Prince Chap Oct. 21; excellent co. and secured to light business. Morrison's Faust 23; pleased fair business at two performances. Keith Stock co. 23-30. Passing Review 2.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): The Heir to the Hoorah Oct. 20; did good business; excellent co. Call of the North 2. Merry Widow 4. Climax 10.

READING.—ACADEMY (Phil Lezy, res. mgr.): Pauline Hall in Wildfire Oct. 27, with matinee, pleased (two large audiences with her interpretation of the role of the Widow; the support was excellent. Berks' County Teachers' Institute 25-28. De Wolf Hopper in The Matinee Idol 29. The California Girls (burlesque) 30, with matinee. The Girl of the Golden West 4. The Isle of Spice 6, with matinee.

POTTSVILLE.—ACADEMY (Charles Haussmann, mgr.): Wildfire Oct. 25 got by with small house. De Wolf Hopper 27 in A Matinee Idol. Isle of Spice 4.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): Moulin Rouge Girls Oct. 22, 23; mediocre co.; fair business. Quincy Adams Sawyer 29. High Rollers 8.

SHAMOKIN.—OPERA HOUSE (J. B. Swafford, res. mgr.): The California Girls Oct. 18 to fair business. Pauline Hall in Wildfire 28. The Clansman 29.

KITTANNING.—LYCEUM (John Wick, mgr.): Manhattan Stock co. Oct. 25-30; good co.; opened to S. R. O. A Good Fellow 1.

ASHLAND.—OPERA HOUSE (Harry Landefeld, mgr.): The Welsh Singers Oct. 28. The Flower of the Ranch 29. House of a Thousand Candles 2.——ITEM: Joe Wighaman, of The Just Out of College co., is spending a few weeks at his home here.

MAHANOY CITY.—OPERA HOUSE (M. C. Kaier, mgr.): Wildfire, with Pauline Hall, Oct. 26 to large and enthusiastic audience; work of Holden and Gus Alexander noteworthy. Welsh Singers 27 (benefit): fine, to S. R. O. Flower of the Ranch 28. A Broken Idol 29. Three Twins 3. Moonshiner's Daughter 5. Train Wreckers 6.——ITEM: Combination of Shenandoah capitalists are endeavoring to purchase several leading business properties in Pottsville with view to erect an up-to-date theatre.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter, mgr.): Will Archie in Wildfire Oct. 27 pleased fair audience; deserved better patronage. The Holy City 28; fair attraction; good house. The Climax 29, 30.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller, mgr.): Galvani Oct. 18-20; satisfactory business and entertainment. The Prince Chap 26; fine, to big business. Graustark 1. As Told in the Hills 4. Out in Idaho 8. Climax 9. The Passing Review 10.——ITEM: W. H. Miller, Chief Justice of this city, has purchased the Opera House Block, and will hereafter be the manager.

MEADVILLE.—ACADEMY (Ben F. Mack, mgr.): Prince Chap Oct. 22; very good co.; pleased big business. Kirk Brown Stock co. 25-30 opened with The Wife to capacity, and they have played to capacity ever since; the Kirk Brown co. was organized here some five or six years ago, and are general favorites. The list of plays for first half are: Brown of Harvard, Under the Red Robe, Monte Cristo, Classmates, The Merchant of Venice, Othello, The Man Who Dared, Paul Gilmore in The Call of the North 1. The Merry Widow 2.

BELLEFONTE.—OPERA HOUSE (William Garman, mgr.): A Good Fellow Oct. 27 pleased fair house. Miss Petticoats 1.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Saved from the Sea Oct. 20. The Village Vagrant 21. The Mystery of Paris 22. For Her Honor 23, matinee. Rat Rube's Revenge 23; pleased small houses. Paul Gilmore in The Call of the North 29. The Merry Widow 1.

BUTLER.—MAJESTIC (George N. Burkhalter, mgr.): The Lost Trail Oct. 19; fair business. The Merry Widow 23; excellent co. and orchestra; delighted very large house. Victor's Band 28; benefit High School Alumni; S. R. O. The Prince Chap 28; good advance sale. Chicago Stock co. 1-6.

WILLIAMSPORT.—LYCOMING (L. J. Fisk, mgr.): Out in Idaho Oct. 27 to fair sized and pleased audience; well balanced co. Pauline Hall in Wildfire 29. The Flower of the Ranch 30.

PITTSTON.—BROAD STREET (Thomas M. Gibbons, res. mgr.): The Flower of the Ranch Oct. 28 pleased two good houses. The Isle of Spice 29; although seen here many times is still a good drawing card; good co. The Man of the Hour 30, with matinee. The Three Twins 1. Pauline Hall in Wildfire 3.

SOMERSET.—OPERA HOUSE (W. D. Lambert, mgr.): Stetson's U. T. C. Oct. 26; good, to big house.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger, mgr.): The Train Robbers Oct. 21; poor co.; only fair house. Joe Hertig in The Wandering Musician 23 pleased a good sized audience. The Two Drummers 28. The Girl of the Golden West 30. Isle of Spice 3. A Knight for a Day 6, with matinee.

ST. MARYS.—TEMPLE (J. S. Speer, mgr.): Miss Petticoats Oct. 25; good co., to poor business. Graustark 27; excellent co.; fully appreciated by full house. The Call of the Wild 10. A Knight for a Day 16.——ITEM: Manager Speer is on a hunting trip in the Maine woods.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus.-mgr.): Chicago Stock co. Oct. 18-23 closed to fair business; co. fair. The Lost Trail 25; poor performance and house. The Heir to the Hoorah 27; good co. and business.

CORRY.—LIBRARY (H. W. Parker, mgr.): Paul Gilmore in Call of the North Oct. 28; good business and excellent satisfaction; the play was one of the best of the season. Graustark 29.

CARLISLE.—OPERA HOUSE (W. H. Breth, mgr.): Kaltenborn String Quartette Oct. 25; excellent, to good house. Ikey and Abey 30. The Flower of the Ranch 3.

BRADFORD.—THEATRE (Jay North, mgr.): Tempest and Sunshine Oct. 23; pleased two good houses. Mrs. Fiske as Salvation Neil 25; in finished production; delighted large audience. Merry Widow 28. The Broken Idol 6.

CONNELLSVILLE.—SOISSON (Fred Robbins, mgr.): The Climax Oct. 20; fine performance; fair business. The Holy City 27; good performance and business. The Passing Review 28. Wildfire 30. Stetson's Uncle Tom's Cabin 5. Two Commercial Drummers 5.——CASINO (Fred Robbins, mgr.): The High Rollers 2.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Flower of the Ranch Oct. 25; fine co. California Girls 26. Three Twins 28. The Man of the Hour.

TAMAQUA.—WALKER (George Leroy Walker, mgr.): California Girls Oct. 29. Cambria concert co. (Welsh Singers) 2.

KANE.—TEMPLE (H. W. Sweely, mgr.): Maloney's Wedding Day 2. Out in Idaho 9. California Girls 10. As Told in the Hills 11. The Climax 15.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Rose Stahl in The Chorus Lady Oct. 21; delighted large house. St. Elmo 22; good performance to small audience. The Thief 26; pleased fair house. Robert Edeson in The Noble Spaniard (preceded by The Outpost) 27; excellent co.; fair business. The Old Homestead 28. The Girl from Rector's 29. William Collier in The Patriot 2.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles B. Matthews, mgr.): Strongheart Oct. 21, to light business. C. B. Hanford and wife 22 in An American Lord and Taming of the Shrew; pleased fair audiences. Top o' th' World 23, with matinee, to good business; made a hit. Olga Nethersole and a strong supporting co. made the most of their harrowing play, The Writing on the Wall, 25; paying house. Chicago Glee Club pleased the numerous subscribers to the Lyceum course 26. Lion and the Mouse 27. Norman Hackett 28. Paid in Full 29. Fritzi Scheff 30. Charleston Great Fall Musical Festival, with a singing chorus of two hundred voices, under the direction of Professor F. Bruesehweiler, and the Russian Symphony Orchestra was auspiciously opened 26 in the immense Auditorium Building. The first performance was a great triumph, attracting visitors from all parts of the State. Four more concerts will be given 27, 28. The soloists are Grace Clark Kahler, soprano; Marian van Dwyn, contralto; Charles Barbyshire, baritone; Henry Wolski, violin; Barrington Branch, piano; Modest Altschuler, conductor.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown, mgrs.): The Lion and the Mouse Oct. 20; excellent co.; crowded house; very near S. R. O. John Griffith in The Bells and Faust 29, 30.

ABBEVILLE.—OPERA HOUSE (A. B. Cheatham, mgr.): The Lion and the Mouse Oct. 22; excellent co.; best play seen here since opening of house; fair but appreciative audience. Norman K. Hackett 1.

NEWBERRY.—OPERA HOUSE (Earhardt and Baxter, mgrs.): Human Hearts Oct. 19; co. and business only fair. The Lion and the Mouse 25; excellent attraction to biggest business this season. Carolyn Elberts as Shirley Rossmore and Walter Edwards as John Burkett Ryder were especially strong.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Man of the Hour Oct. 14; good, to good business. Strongheart 19; fair, to small house. Lion and Mouse 23 pleased fair sized house. Norman Hackett in Beau Brummel 26; very good, to large house. Paid in Full 27 (and matinee) pleased two large houses. Fritzi Scheff 28. Climax 31. 1. Florence Gear 2, 3. Arcadian Comedy co. 5.

SPARTANBURG.—HARRIS (I. H. Greenewald, mgr.): Wayne Musical co. Oct. 21, 22; two good houses and pleased. Paid in Full 26 to large house; all highly pleased. Spartanburg County Fair 27-29.

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BROOKINGS.—OPERA HOUSE (E. H. Carlisle, mgr.): Lena Rivers Oct. 19. House of a Thousand Candles 23. Hungarian Orchestra 27. A Royal Slave 29. Reaping the Harvest 5. Clansman 13.

SOUTH DAKOTA.

WATERTOWN.—GRAND (William Culver, mgr.): The House of a Thousand Candles Oct. 22; co. and business good. Paid in Full 28. A Stubborn Cinderella 30.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): The Williams-Hughes co. Oct. 25-30; opened in The Gentleman and the Genius to capacity; pleased. Babes in Toyland 10.

TENNESSEE.

CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): Florence Gear in Fluffy Ruffles pleased fair business Oct. 18. The Top o' th' World pleased fair business 19. A Fool and His Money 26. S. Miller Kent in A Dry Town 29. The Show Girl 30.——BIJOU (O. A. Neal, mgr.): Charlie Grapewin in Above the Limit pleased good business 18-23. David Higgins in Captain Clay of Missouri 25-30. Pierre of the Plains 1-6.

MEMPHIS.—LYCEUM (Clarence Weiss, mgr.): Blanche Walsh in The Test pleased fine houses Oct. 20, 21. The Climax had splendid business 22, 23. Tim Murphy enjoyed his usual good run here 25, 26. The Gingerbread Man 27, 28. Louis James 29, 30. The Servant in the House 1-6.——BIJOU (Benjamin M. Stainback, mgr.): Pierre of the Plains was accorded full houses week of 25-30. Charley Grapewin 1-6.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): A Fool and His Money Oct. 25, to fair audience. S. Miller Kent in A Dry Town 28. Human Hearts 30. Tim Murphy in A Man of Many Parts 3. Robert B. Mantell 5. Fritzi Scheff in The Prima Donna 8. Charles B. Hanford 10.——BIJOU (Fred Martin, mgr.): The Show Girl 25-27, to good business and well pleased audience. Dark 28-30. Charlotte Temple week of 1. Sevieren De Dyn in Pierre of the Plains 8-13.

JACKSON.—MARLOW (M. Kahn, local mgr.): The Climax Oct. 21 pleased good house. Blanche Walsh 22; excellent, to packed house. Frank Dudley Stock co. delighted S. R. O. 25. Gingerbread Man 26. Frank Dudley Stock co. 27-30. Louis James in Henry VIII Jan. 1. All on the Quiet 2.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown, mgr.): Florence Gear in Fluffy Ruffles Oct. 20; good business and co. The Circus Girl 22; fair business and co. Human Hearts 25; co. and business medium.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis, mgr.): Yorke and Adams in In Africa Oct. 16, 17; poor co.; business fair. Black Patti in A Trip to Africa 20; Black Patti better this year than ever; business good. Traveling Salesman 21; best of the season to capacity business. George M. Cohan and the Royal Family in The Yankee Prince 23 pleased S. R. O. business; seats sold out two hours after sale opened. The World and a Woman, with Nettie Bourne, 24. The Girl from Rector's 25, 26. The Land of Nod 28, 29. Richard Carle in Mary's Lamb 30.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): The Gagnon and Pollock Stock co. in A Child of the Regiment Oct. 17-23 to good business; proved to be a drawing card. Bert Gagnon and Edith Pollock both did well and seem to be the favorites. Will present a play without a name 24-30.——ITEMS: Mr. Gagnon offered $50 for a suitable name.—The event of the week was the visit of President Taft and the dedication of the Gift Chapel by the people of the Alamo City 18, 19.

DALLAS.—OPERA HOUSE (George Anay, mgr.): Graustark, with a very good co., drew well Oct. 18. Land of Nod 19, with only a fair co., played to fairly good business. The Girl from Rector's to S. R. O., and deservedly so, for a better balanced cast is hard to imagine. Yorke and Adams were very clever in their skit, In Africa, and played three performances to very good houses. George Cohan and his family played two nights, 25, 26, to packed houses; his Yankee Prince was exceptionally well done; Josephine Cohan, being ill, was excellently well substituted by Lila Rhodes.——EMPIRE: Excellent stock co. in The War of Wealth; all the supporting cast are good; mention must be made of Marcus Hoeffa, one of the younger members, who has proven very popular since entering the co.

EL PASO.—CRAWFORD (Frank Rich, mgr.): North Brothers Stock co. in Little Gray Lady Oct. 17-24. The Wolf 25-31.——ITEM: This is the best stock co. ever here, as was attested by the attendance. Edwin Bailey and Grace Lockwood were especially fine.——EL PASO (Frank Rich, mgr.): Opened 31 with The Land of Nod. The Lerna Orchestra, which was brought up from Mexico City by President Diaz to furnish music for the Taft-Diaz banquet in Juarez, Mexico (across the river from El Paso), gave a performance at the El Paso 19 which was a treat.——MAJESTIC (Frank Rich, mgr.): Woman Suffrage 1.-24. The Property Boy 25-31. This house is playing to splendid business and Genevieve De La Coure and Nan Halpern are dividing honors.

BEAUMONT.—KYLE (Everett M. Wiess, mgr.): George M. Cohan in The Yankee Prince gave best performance of the season to S. R. O. Oct. 18. The World and a Woman 20 to poor business; deserved better patronage. Adelaide Thurston in Contrary Mary delighted fair sized audience 22. A Gentleman from Mississippi 26. The Black Patti co. 27.

SULPHUR SPRINGS.—JEFFERSON (J. Bert Thomas, mgr.): The Missouri Girl Oct. 18 to good business; performance pleased. Graustark 20 to capacity; this co. succeeded in pleasing the entire audience, not an adverse criticism being heard, and should they return they will have a good business. The Smart Set 23 and Al. H. Wilson 25.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines, mgr.): The Smaret Set Oct. 20 to full and pleased house. Tempest and Sunshine 21; full house and fair performance.

DEL RIO.—WARE'S OPERA HOUSE (E. E. Bonnett, mgr.): Raymond Teal in The Man from Behind Oct. 19; Variety Isle 20; good houses; pleased capacity.

AMARILLO.—GRAND (H. H. Elliot, mgr.): Richards and Pringle's Famous Minstrels Oct. 20, direction Holland and Filkins; capacity house and good co. Graustark 30.

MARSHALL.—AUDITORIUM (L. A. Myers, mgr.): A Missouri Girl Oct. 22; fair business. Cow Puncher 25. Lionel Lawrence 26.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Black Patti to fair house Oct. 19. Traveling Salesman to packed and appreciative audience 20. George M. Cohan in Yankee Prince to the largest and best pleased house this season; packed to the doors.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): Tempest and Sunshine Oct. 22; good business. Graustark 23; large business at advanced prices; splendid satisfaction. Forgiven 29 canceled. King of Tramps 5.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Graustark Oct. 21; good co.; pleased a large audience.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine, mgr.): Dark Oct. 18-23. Powers Hypnotic co. 25-28.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Yorke and Adams in In Africa Oct. 19; good co.; fair house. The Land of Nod, matinee and night, 23; good co. and house. The Girl from Rector's 25. The World and a Woman 27. Richard Carle in Mary's Lamb 28.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh, mgr.): The Man on the Box Oct. 31; excellent co., to good business. Ten Nights in a Barroom 25; fair co. and business. Keystone Dramatic co. 1-3. Eight Bells 5. The Traveling Salesman 8. The Thief 9.

RUTLAND.—OPERA HOUSE (Royle and Brehmer, lessees): Moving pictures Oct. 25-29 to capacity. Eight Bells 29. Peck's Vaudeville 1-6. Paid in Full 8. Traveling Salesman 11.

WOODSTOCK.—MUSIC HALL (A. B. Magan, mgr.): Human Hearts Oct. 20; good business. The Thief 2.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Phil Ott's Comedians Oct. 21-23 to capacity; great satisfaction. Traveling Salesman 29.

WHITE RIVER JUNCTION.—GATES (A. M. Hall, mgr.): House of a Thousand Candles Oct. 23. Traveling Salesman 1. The Thief 4. Volunteer Organist 23.

BARRE.—OPERA HOUSE (John C. Hoban, res. mgr.): Keystone Dramatic co. Oct. 28-30. Eight Bells 2. The Traveling Salesman 4. The Thief 6.

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VIRGINIA.

RICHMOND. — ACADEMY (Leo Wise, mgr.): Fred Niblo Oct. 25 in his Travel Talks pleased; business good. Florence Gear in Fluffy Ruffles 26 to big house. Fritzi Scheff in The Prima Donna 27 to capacity. Fred Niblo 1. Robert Mantell 2.—BIJOU (C. I. McKee, mgr.): Follies of the Day reported for this week in error. William H. Turner in The Sporting Deacon 25-30; only fair. St. Elmo 1-6.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Olga Nethersole in Sapho Oct. 18 played to packed house. Fred Niblo 19 in Travel Talks took a large and thoroughly interested audience through France with the aid of some very realistic moving pictures. Fritzi Scheff 26.—COLONIAL (Otto Wells, mgr.): The Sporting Deacon 18-23 to the usual heavy business; a good play, well staged. The Eye Witness 25-30.

STAUNTON.—BEVERLEY (Barkman and Stultz, mgrs.): The Pickerts Stock co. 1-6. The New Minister 8. Flower Fete (local) 9. Flower of the Ranch 10. Music Recital (local) 12. A Knight for a Day 13. Isle of Spice 17. Pearl Gilmore in The Call of the North 19. Polly of the Circus 25. Richard Carle in Mary's Lamb 30.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): Lena Rivers Oct. 20; small house; pleased.

WASHINGTON.

TACOMA. — THEATRE (C. H. Herald, mgr.): John E. Young presented Lo Oct. 17, 18; acceptably to limited business. The Climax 19-21; deserved larger audiences; of the four actors in this co., Walter Wilson as the Music Teacher easily ranked first; his was a most delightful bit of work; Ruby Bridges as the Scholar filled most acceptably her difficult role; Edwin August, the Doctor, had a severe cold, which may have been some excuse for a lack of vigor. Ragged Robin 23 was well patronized as it deserved. Chauncey Olcott was the drawing card.

EVERETT.—THEATRE (H. R. Willis, mgr.): Josh Perkins Oct. 14. In Wyoming 18.—ACME (Peter St. John, mgr.): Acme Stock co. in Confusion 18-23; big business.—ITEM: Ground has been broken for the new Rose Theatre.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Wildfire Oct. 22, 23; good co.; fair business. Morrison's Faust 25; good business. Mrs. Fiske 28. J. E. Dodson 29. Maude Adams 30, Holy City 1. Heir to the Hoorah 3. De Wolf Hopper 5. Paid in Full 6.—VIRGINIA (Charles A. Feinler, mgr.): Call of the Wild 21-23; fair business. Dark 25-30. Way Down East 1-6.—GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Hall's Associate Players 25-30 in A Country Boy in New York and Secrets of the Police; S. R. O.—APOLLO (H. W. Rogers, mgr.): Fads and Follies 21-23; S. R. O. Gay Masqueraders 25-27; S. R. O. The Lid Lifters 28-30.

CLARKSBURG.—OPERA HOUSE (A. J. Smith, mgr.): Hall Associate Players Oct. 18-23; fair co. to good business. Plays: My Jim, The Black Hand, The Secrets of the Police, A Doctor's Crime, The Hearts of the Blue Ridge, Vogel's Minstrels 26, matinee and night, pleased S. R. O. The Climax 25; excellent performance to good house. Wildfire 29. Stetson's U. T. C. 30. Paid in Full 8.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffe, mgr.): Florence Gear in Fluffy Ruffles Oct. 23 pleased crowded house. The Servant in the House 27, 28. Elliot Dexter in The Prince Chap 9. Our New Minister 11. Golden Girl 13. House of a Thousand Candles 17. Pearl Gilmore in The Call of the North 20. Polly of the Circus 22. The Red Mill 24. Just Struck Town 26.

FAIRMONT.—OPERA HOUSE (J. E. Powell, mgr.): Isle of Spice Oct. 21 pleased fair house. The Holy City 22; small house. The Climax 23; thoroughly enjoyed by good house. Wildfire 28. Quincy Adams Sawyer 30. Musical (local) 4.

CHARLESTON.—BURLEW (N. S. Burlew, mgr.): At Crinnie Creek Oct. 23 pleased fair business. Imperial Stock co. 25-30. The Prince Chap 5.

WESTON.—CAMDEN (Whelan and Edwards, mgrs.): The Holy City Oct. 20 pleased small house. Climax 26; fine; large house.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): The Great Divide Oct. 12; satisfaction, to fair business. J. E. Dodson in The House Next Door 13; full house; pronounced one of the best attractions of the season. A Golden Girl matinee and night, 16; fine; good house. As the Sun Went Down 18; satisfaction. Little Johnny Jones 22; fair business. Blanden Stock co. 25-30 opened with By Right of Sword to capacity. Other plays: The Belle of Richmond, Killarney, Moths of Society, and The Marriage of Kate. Gentleman from Mississippi 8. A Mixed Girl, matinee and night, 15.

RACINE.—THEATRE (Daniel M. Nye, mgr.): Flints closed a week's engagement Oct. 24 to capacity business nightly and amused patrons. The Wolf 25; fine co. and liberal patronage. Girls 26; very capable co.; good attendance. Sheehan Opera co. in Carmen 28. The Girl That's All the Candy 29. Rockstader's Minstrels 30. Mandy Green 31. Hickman Bessey Stock co. 1-6. Arrival of Kitty 8.

JANESVILLE.—OPERA HOUSE (Peter L. Myers, mgr.): Little Johnny Jones Oct. 21; fair business, and attraction good. Girls 25, matinee and night, to fair business; play deserved better cast. Il Trovatore 28 in English; very good and enjoyed by large audience. Carmen 29, by Joseph F. Sheehan Opera co.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Little Johnny Jones turned 300 people away Oct. 20. Girls pleased good house. 22. William Owen in As You Like It and The Merchant of Venice to good business 23. The Francis Green co. 25-30 to big houses in The Rise of Ping.

RHINELANDER.—OPERA HOUSE (Hanson and Taylor, mgrs.): The Girl of the U. S. A. Oct. 24 to good business; good attraction and competent co. J. Har Basil's moving pictures 25 to large audience.

WAUSAU. OPERA HOUSE (C. S. Cone, mgr.): As the Sun Went Down Oct. 21; good co. to fair business. Katherine Ridgeway, reader in lecture course, to S. R. O.

EAU CLAIRE.—OPERA HOUSE (C. D. Shaw, mgr.): Babes in Toyland Oct. 22; good business; pleased. Paid in Full 27. Commencement Day 29. Grace Hayward Stock co. 31-6.

MENASHA.—APPLETON (Charles Takacs, mgr.): Primrose Minstrels Oct. 25; excellent co., to fair house. Little Johnny Jones 23; good co., to two good houses. The Girl Question 27. William Owen 31. Henry Dixey in Mary Jane's Pa 3. Gentleman from Mississippi 7. Grace Hayward Stock co. 15-20.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Commonwealth Orchestra, under auspices of lecture course, Oct. 27 pleased capacity house. Harry Stock 28-30. Local musical 3. St. Elmo 8.

OSHKOSH.—OPERA HOUSE (J. E. Williams, mgr.): George Primrose's Minstrels Oct. 23; house crowded and performance fine. Little Johnny Jones 24; good house and performance. Winninger Brothers' Stock co. 25, for seven nights.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): As the Sun Went Down Oct. 19 to good business. Little Johnny Jones 27. Henry E. Dixey in Mary Jane's Pa 31.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Golden Girl Oct. 13; S. R. O.; splendid attraction. Jordan Stock co. 17-24; good business; fair co. Primrose Minstrels 24. Little Johnny Jones 25. The Girl Question 26.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahl, lessee and mgr.): The Royal Chef Oct. 19 pleased big business. Mrs. Leslie Carter 23; very good, to excellent business. The Man of the Hour 30. Texas 1. The Soul Kiss 4. A Knight for a Day 6. Stubborn Cinderella 8. Sunny Side of Broadway 9. Gentleman from Mississippi 13.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): The Man of the Hour Oct. 30.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Eagan, mgr.): Concert under auspices local St. Andrew's Society Oct. 21; drew a full house. David Copperfield 22 and The Lily and the Prince 23; were neither of them up to expectations and business was light. A Knight for a Day 25; two performances, to big attendance; pleased. The Merry Widow and the Devil; good performance and business. Madame Blanche Marchesi Concert 27. Eva Mylott, the Australian contralto, 28. Girls 29. Bernard Daly in Sweet Innisfallen 30. Havana 1. The Barrier 4.

MONCTON, N. B.—DAVIDSON (W. S. Davidson, mgr.): The Gladys Klark co. Oct. 18-23 in repertoire to very fair business; co. one of the best seen here this season. Colonial Stock co. 25-27.—OPERA HOUSE (Torrie and Winters, mgrs.): Young Adams co. in repertoire 1-6.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Klark-Urban co. opened a week's engagement Oct. 25 (Canadian Thanksgiving Day), producing 'Way Out West and At Piney Ridge, to two packed houses.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan, mgr.): Madame Marchesi Oct. 20 pleased fair house. The Merry Widow and the Devil 25; fair, to good business. The Wishing Ring 27. The Lily and the Prince 30. The Barrier 3. A Texas Steer 6.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): A Knight for a Day Oct. 26; good performance, to splendid business; co. disbanded. Girls 27. Madame Marchesi 28.

HAMILTON, ONT.—GRAND: Clyde Fitch's great comedy, Girls, Oct. 25, 26, with a strong cast, drew large crowds, especially on the holiday. Joe Weber's Travesty co. in The Merry Widow and the Devil 27, 28, was given a hearty welcome. Marguerite Clark, with a strong supporting cast, in a fantastic comedy entitled The Wishing Ring, 30.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): W. S. Harkins co. Oct. 25 (Thanksgiving Day) in Before and After in afternoon and Pierre of the Plains in evening; S. R. O. at both performances; Harry English and Lora Doumin made hits in leading roles; co. excellent throughout.

ST. CATHARINES, ONT. — OPERA HOUSE (H. Stuart Raleigh, mgr.): Queen Zephra (local) opened week's engagement Oct. 26 to big business. The Wolf 6. Havana 8. A Prince of To-night 18.

WOODSTOCK, ONT.—OPERA HOUSE (E. R. Wilcox, mgr.): Honeymooners Oct. 22; good house and attraction. Bernard Daley in Sweet Innisfallen 26 pleased good house. Girls 30.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Dark Oct. 25-30.—GRAND (Kelly and Rowe, mgrs.): Denver Express 18-23 to S. R. O.; rather good co., and pleased. Nobody's Claim 25-30.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Philadelphia, Pa., 1-13.

AMBITION OF MARJORIE (Elbert Co., mgrs.): New Haven, Conn., 8.

AMERICAN HOBO: Hutchinson, Kan., 6.

ANGLIN, MARGARET (Louis Nethersole, mgr.): New York city Sept. 20—indefinite.

ARIZONA (Gus Hill, mgr.): Worcester, Mass., 1-6.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Cleveland, O., 1-6. London, Ont., 8. Brantford 9. Hamilton 10. Kingston 11. Ottawa 12, 13.

ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 28—indefinite.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Minneapolis, Minn., Oct. 31-6. Milwaukee, Wis., 8-13.

AS TOLD IN THE HILLS (W. F. Mann, owner): Lisbon, O., 2. Ellwood City, Pa., 3. Greenville 4. Warren, O., 5. Conneaut 6. Erie, Pa., 8-10.

AT CRIPPLE CREEK (Chas. H. Wuers, prop.): Coshocton, O., 2. Canal Dover 3. Massillon 4. Alliance 5. Canton 6. Carrollton 8. Ashland 10. Akron 11-13.

BANKER'S CHILD (Harry Shannon, mgr.): Montpelier, O., 2. Wauseon 3. Napoleon 4. McComb 5. Lima 6. New Bremen 8. Tiffin 11. Chicago 12. Mansfield 13.

BATES, BLANCHE (David Belasco, mgr.): Spokane, Wash., 1-3. Missoula, Mont., 4. Butte 5, 6. Anaconda 8. Helena 9. Billings 10. Fargo, N. D., 12. Grand Forks 13.

BECAUSE IT DOESN'T PAY (Jed Carlton, mgr.): Salem, Mo., 2.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Nebraska City, Neb., 2. Auburn 3. Salem 4. Table Rock 5. Tecumseh 6.

BELLEW, KYRLE (Charles Frohman, mgr.): New York city Oct. 26—indefinite.

BEN-HUR (Klaw and Erlanger, mgrs.): Chicago, Ill., 1-27.

BERESFORD, HARRY (Edgar Forrest, mgr.): Lake Charles, La., 2. Orange, Tex., 3. Port Arthur 4. Beaumont 5. Houston 6. Galveston 7. Brenham 8. Austin 9. Waco 10. Marlin 11. Ft. Worth 12. Wichita Falls 13.

BEVERLY (A. G. Delamater, mgr.): Omaha, Neb., Oct. 31-5.

BIG JIM (Gordinier Brothers, mgrs.): Ewing, Neb., 2. Clearwater 3.

BILLY THE KID (Eastern: Chas. H. Wuers, mgr.): Walden, N. Y., 2. Hudson 3. Albany 4. Amsterdam 5. Schenectady 6. Philmont 8. Greenwich 9. Glens Falls 10. Ticonderoga 11. Troy 13.

BILLY THE KID (Western: Chas. H. Wuers, mgr.): Renovo, Pa., 2. Phillipsburg 3. Clearfield 4. Tyrone 5. Johnstown 6. Barnesboro 8. Dubois 9. Punxsutawney 11. Blairsville 12.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Montreal, P. Q., 1-6.

BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., Oct. 18-Nov. 20.

BRAND OF A THIEF: Philadelphia, Pa., 1-6.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Mobile, Ala., 2, 3. Hattiesburg, Miss., 4. Meridian 5. Jackson 6. Baton Rouge, La., 8. Natchez, Miss., 9. Brookhaven 10. Yazoo City 11. Vicksburg 12. Greenville 13.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Montreal, P. Q., 1-6. Boston, Mass., 8-13.

CALL OF THE WILD (Betts and Fowler, mgrs.): Oil City, Pa., 2. Titusville 3. Corry 4. Salamanca, N. Y., 5. Warren, Pa., 6. Olean, N. Y., 8. Johnsonburg, Pa., 9. St. Marys 10. Wellsville, N. Y., 12. Andover 13. Waverly 15.

CHECKERS (Stair and Havlin, mgrs.): Milwaukee, Wis., Oct. 31-6. Chicago, Ill., 7-13.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Buffalo, N. Y., 1-3. Utica 4-6. Baltimore, Md., 8-15.

CLANSMAN (Geo. H. Brennan, mgr.): Jersey City, N. J., 1-6. Paterson 8-10.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 2—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Providence, R. I., 1-6.

CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.

CLIMAX, THE (Western: Joseph Weber, mgr.): Chehalis, Wash., 2. Olympia 3. Ellensburg 4. No. Yakima 5. Walla Walla 6.

CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Bay City, Mich., 2. Saginaw 3. Battle Creek 4. Ann Arbor 5, 6.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Columbia, S. C., 1, 2. Charleston 3, 4. Augusta, Ga., 5, 6.

CLIMAX, THE (Pennsylvania: Joseph Weber, mgr.): Punxsutawney, Pa., 2. Vandergrift 3. Tarentum 4. Beaver Falls 5.

CLUXTON, WALTER: Wilson, N. C., 2. Washington 3. Greenville 4. Henderson 5. Richmond, Va., 6. Pocomoke City, Md., 8. Kennett Square, Pa., 9. Towanda 10. Honesdale 11. Tunsford 12. Newport, Pa., 13.

COLLIER, WILLIAM (Charles Frohman, mgr.): Newport, R. I., 2. New Bedford, Mass., 3. Manchester, N. H., 4. Portland, Me., 5, 6. Bangor 8. Lewiston 9. Lawrence, Mass., 10. Lowell 11. Salem 12. Worcester 13.

CONVICT 999 (A. H. Woods, mgr.): Bayonne, N. J., 4-6. Baltimore, Md., 8-13.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Philadelphia, Pa., 1-6. Syracuse, N. Y., 8-10.

COUNTRY KID (H. B. Whittaker, mgr.): Jamestown, Ind., 2. Covington 3. Paris, Ill., 4. Rockville, Ind., 5. Terre Haute 6. Brazil 8. Washington 9. Petersburg 10. Mt. Vernon 11.

COUNTY SHERIFF (Wee and Prace, mgrs.): Vineland, N. J., 2. Salem 3. Trenton 4. Fishkill, N. Y., 9. Danbury, Conn., 10. Fall River, Mass., 13.

COWBOY GIRL (Kilroy and Britton, mgrs.): Des Moines, Ia., Oct. 31-3. St. Joseph, Mo., 7-10. Omaha, Neb., 11-13. Lincoln, Neb., 6.

COW PUNCHER (Central: W. F. Mann, owner): Midlothian, Tex., 2. Alvarado 3. Cleburne 4. West 5. Hillsboro 6. Granger 8. Rastrop 9.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Columbus, O., 1, 2. Louisville, Ky., 4-6.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Camden, N. J., 1-3. Paterson 4-6. Holyoke, Mass., 8-10. Springfield 11-13.

DALTON, ROBERT (John W. Rankin, mgr.): Caldwell, Tex., 2. Rockdale 3. Austin 4. San Marcos 6. Taylor 6.

DALY, BERNARD (A. E. Caldwell, mgr.): Saginaw, Mich., 2. Bay City 3. Flint 4. Owosso 5. Adrian 6. Ann Arbor 8. Jackson 9. Kalamazoo 10. Grand Rapids 11-13.

DANIEL BOONE ON THE TRAIL (Eastern: Boone Amusement Co., mgrs.): Mendota, Ill., 2. De Kalb 3. Morris 4. Ottawa 5.

DANIEL BOONE ON THE TRAIL (Central: J. W. Clinton, mgr.): Pomeroy, O., 2. Pt. Pleasant, W. Va., 3. Holden 4. Charleston 5. Sutton 6. Richwood 8. Clarksburg 9. Monongahela, Pa., 10. Grafton, W. Va., 11. Marlinton 12. Fairmont 13.

DAVID COPPERFIELD (Edward C. White, mgr.): Indianapolis, Ind., 1-3. Dayton, O., 8-10. Columbus 11-13.

DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, mgr.): Plainfield, N. J., 2. Burlington 4. Vineland 5. Atlantic City 6. Norristown, Pa., 8. Easton 9. Allentown 10. Bethlehem 11. Harrisburg 12, 13.

DEVOY, EMMETT (W. G. Smyth, mgr.): San Francisco, Cal., Oct. 31-6.

DIXEY, HENRY E. (Henry W. Savage, mgr.): St. Paul, Minn., 11-13.

DODGE, SANFORD (E. S. Ford, mgr.): Brigham, U., 2. Ogden 3. Nephi 10. 11. Richfield 15, 16.

DODSON, J. E. (Cohan and Harris, mgrs.): Washington, D. C., 1-6. New York city 8-13.

D'OIZE, EDOUARD (Guy F. Gregg, mgr.): Statesville, N. C., 2. Lenoir 3. Asheville 4. Morristown, Tenn., 5. Athens 6. South Pittsburg 8. Huntsville, Ala., 9. Florence 10. Jackson, Tenn., 11. Corinth, Miss., 13.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.

EARTH, THE (Henry B. Harris, mgr.): Toledo, O., 1-3. Grand Rapids, Mich., 4. Chicago, Ill., 7—indefinite.

ELLIAND JANE (Harry Green, mgr.): Hazen, Ark., 2. Marianna 3. Clarendon 4. Stuttgart 5. Camden 6. Texarkana, Tex., 10. De Queen, Ark., 11. Mena 12. Heavener, Okla., 13.

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Chicago, Ill., Oct. 24-Nov. 6, Cleveland, O., 8-13.
EYE WITNESS (Jackson and Manley, mgrs.): Atlanta, Ga., 1-9.
FARMER'S DAUGHTER (Ed Anderson, mgr.): Hartington, Neb., 2, Wayne 3, Bloomfield 4, Osmond 5, Creighton 6, Pierce 8, Plainview 9, O'Neill 10, Atkinson 11, Neligh 12, Tilden 13, Westpoint 14.
FAUST (Olga Verne White, prop.): Anamosa, Ia., 2, Manchester 3, Independence 4, Waterloo 5, Perry 6, Omaha, Neb., 7-10, Sheldon, Ia., 11, Sioux Falls, S. D., 12, Mitchell 13, Estherville, Ia., 15, Emmetsburg 16.
FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): New York city Oct. 26—indefinite.
FIGHTING PARSON (W. F. Mann, owner): Logan, Ia., 2, Denison 3, Sac City 4, Kingsley 5, Cherokee 6, Sioux City 7, Elk Point, S. D., 8, Armour 9.
FIGMAN, MAX (John Cort, mgr.): Springfield, Mo., 2, Sedalia 3, Kansas City 4-6, Des Moines, Ia., 8, 9, Iowa City 10, Cedar Rapids 11, Mason City 12, Mankato 13.
FINAL SETTLEMENT (Southern: Clay T. Vance, mgr.): Greenwood, S. C., 2, Greenville 3, Belton 4, Anderson 5, Gainesville, Ga., 6.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Louisville, Ky., 1-3, Lexington 4, Columbus, O., 5, 6, Springfield 8, Dayton 9, Ft. Wayne, Ind., 10, South Bend 11, Grand Rapids, Mich., 12, 13.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FOURTH ESTATE (Liebler and Co., mgrs.): New York city Oct. 5—indefinite.
FURNISHED ROOM IN FORTY-FIFTH STREET (A. H. Woods, mgr.): Philadelphia, Pa., 1-13.
GALLAND, BERTHA (Sam S. and Lee Shubert, Inc., mgrs.): New York city Oct. 25-Nov. 6.
GAMBLER OF THE WEST (A. H. Woods, mgr.): So. Chicago, Ill., 1-3, Grand Rapids, Mich., 4-6, Detroit 7-13.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Boston, Mass., Sept. 20—indefinite.
GENTLEMAN FROM MISSISSIPPI (Eastern: Brady and Grismer, mgrs.): Troy, N. Y., 1-6.
GENTLEMAN FROM MISSISSIPPI (Western: Brady and Grismer, mgrs.): Salida, Colo., 4.
GEORGE, GRACE (Wm. A. Brady, mgr.): Boston, Mass., 1-13.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Detroit, Mich., Oct. 31-6, Cincinnati, O., 7-13.
GILMORE, PAUL (A. J. Spencer, mgr.): New Philadelphia, O., 4, Akron 6.
GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 1-6, Pittsburgh, Pa., 8-13.
GIRL AND THE GAMBLER (A. H. Woods, mgr.): So. Chicago, Ill., Oct. 31-3.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., Oct. 11-Nov. 6.
GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Emmetsburg, Ia., 2, Spencer 3, Estherville 4, Sibley 5, Ellsworth, Minn., 6, Dell Rapids, S. D., 8, Madison 9, Flandreau 10, Pipestone, Minn., 11, Montevideo 12, Milbank, S. D., 13.
GIRL FROM U. S. A. (City: Harry Scott, mgr.): Youngstown, O., 1-3, Erie, Pa., 4-6, Buffalo, N. Y., 8-13.
GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Coulterville, Ill., 2, Sparta 3, Nashville 4, Duquoin 5, Carbondale 6, Belleville 7, Benton 8, W. Frankfort 9, Marion 10, Cobden 11, Anna 12, Cairo 13.
GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Chippewa Falls, Wis., 2, Stillwater, Minn., 3, Northfield 4, Faribault 5, Mankato 6, Winona 7, Plainview 8, Spring Valley 9, Preston 10, Austin 11, St. Peter 12, Albert Lea 13, 14.
GIRL OF EAGLE RANCH (Keily and Brennan, mgrs.): Hudson, Mich., 5, Bryan, O., 6, Flora Ind., 11.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Norristown, Pa., 2, West Chester 3, Reading 4, Shamokin 5, Shenandoah 6.
GIRL OF THE MOUNTAINS (D. E. Wee, mgr.): Cobleskill, N. Y., 3, Sidney 4, New Berlin 5, Freeland, Pa., 8, Lansford 10, Tamaqua 11, Lancaster 13.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Lincoln, Neb., 3, Topeka, Kan., 5, 6.
GRAUSTARK (Central: Baker and Castle, mgrs.): Warren, O., 2, Conneaut 3, Ashtabula 4, Elyria 5, Loraine 6, Norwalk 8, Sandusky 9, Fostoria 10, Ann Arbor, Mich., 11, Napoleon 12, Adrian 13.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Peoria, Ill., Oct. 31-3, East St. Louis 4-6, Louisville, Ky., 8-13.
GRAUSTARK (Southern: Baker and Castle, mgrs.): Oklahoma City, Okla., 2, 3, Guthrie 4, Perry 5, Watonga 6, Enid 7, Alva 8, Winfield, Kan., 9, Coffeyville 10, Bartlesville, Okla., 11, Tulsa 12, Vinita 13, Sapulpa 14.
GREAT DIVIDE (Henry Miller Co., mgrs.): Bartlesville, Okla., 2, Tulsa 3, Oklahoma 4, Enid 5, Wichita, Kan., 6, Atchison 8, Cedar Rapids, Ia., 10, Clinton 11, Dubuque 12, La Crosse, Wis., 13.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): Seattle, Wash., Oct. 25-Nov. 6.
GREET PLAYERS (Ben Greet, mgr.): Springfield, Mass., 5, 6.
HACKETT, JAMES K. (Charles Frohman, mgr.): Chicago, Ill., Oct. 25-Nov. 6.
HANFORD, CHARLES B. (H. Lawrence Walker, mgr.): Demopolis, Ala., 2, Meridian, Miss., 3, Tuscaloosa, Ala., 4, Birmingham 5, Anniston 6, Gadsden 8, Rome, Ga., 9, Knoxville, Tenn., 10, Chattanooga 11, Huntsville, Ala., 12, Decatur 13.
HEIR TO THE HOORAH (F. W. Crowley, mgr.): Zanesville, O., 6.
HELLO, BILL (Harry Hunt, mgr.): Gary, S. D., 2, Watertown 3, Henry 4, Clark 5, Doland 6.
HER DARK MARRIAGE MORN (W. F. Mann, owner): Mason, Mich., 2, Williamston 3, Grand Ledge 4, Lake Odessa 5, Lansing 6, St. Charles 7, Ionia 8, Portland 9.
HIGGINS, DAVID (E. D. Stair, mgr.): Birmingham, Ala., 1-6, Nashville, Tenn., 8-13.
HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): New York city 9-13.
HODGE, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 16-Nov. 6.
HOLY CITY: Zanesville, O., 4.
HUMAN HEARTS (Southern: W. F. Nankeville, mgr.): Dayton, Tenn., 2, Chattanooga 3, 4, Columbia 5, Nashville 6, Pulaski 8, Decatur, Ala., 9, Corinth, Miss., 10, Water Valley 11, Durant 12, Yazoo City 13.
IDOLS (Walter N. Lawrence, mgr.): New York city Nov. 1—indefinite.
IN OLD KENTUCKY (A. W. Dinkwall, mgr.): San Francisco, Cal., Oct. 31-6.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): East St. Louis, Ill., Oct. 31-3, Springfield 4-6, Chicago 7-13.
IN WYOMING (H. E. Pierce, mgr.): Spokane, Wash., Oct. 31-6, Wardner, Ida., 8, Wallace 9, Missoula, Mont., 10, Hamilton 11, Stevensville 12, Victor 13, Great Falls 14, Helena 15, Bozeman 16.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.
ISRAEL (Charles Frohman, mgr.): New York city Oct. 25—indefinite.
JAMES, LOUIS (Branch O'Brien, mgr.): Nashville, Tenn., 2, 3, Frankfort, Ky., 4, Lexington 5, Henderson 6, Owensboro 8, Evansville, Ind., 9, Paducah, Ky., 10, Cairo, Ill., 11, Jonesboro, Ark., 12, Little Rock 13.
JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Jackson, Miss., 2, Vicksburg 3, Natchez 4, Baton Rouge, La., 5, New Iberia 6, Crowley 8, Lake Charles 9, Orange, Tex., 10, Beaumont 11, Galveston 12, Palestine 13.
JUST A WOMAN'S WAY (Co. A: S. W. Pascoe, prop.): East St. Louis, Ill., Oct. 31-3, Mt. Vernon 4, Marion 5, Centralia 6.
JUST A WOMAN'S WAY (Co. B: S. W. Pascoe, mgr.): New Hampton, Ia., 2, Oelwein 3, Waverly 4, Clarksville 5, Waterloo 6, Marshalltown 7.
KENDALL, EZRA (Liebler and Co., mgrs.): Chicago, Ill., Oct. 24-6.
KIDNAPPED FOR A MILLION (Western: Nap Gay, mgr.): Westpoint, Neb., 2, Scribner 3, Hopper 4, Tekamah 5, Oakland 6.
KING OF BIGAMISTS (A. H. Woods, mgr.): Bayonne, N. J., 1-3, Newark 8-13.
LACKAYE, WILTON (Liebler and Co., mgrs.): Washington, D. C., 1-6.
LAWRENCE, LIONEL (S. H. Joliffe, mgr.): Greenville, Tex., 2, Terrill 3, Ennis 4, Waxahachie 5, Corsicana 6, Tyler 8, Palestine 9, Hearn 10, Bryan 11, Calvert 12, Mexia 13.
LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Seattle, Wash., Oct. 31-6.
LENA RIVERS (Western: Thos. H. Sewell, mgr.): Riceville, Ia., 2, Charles City 3, Osage 4, Oelwein 6.
LILY AND THE PRINCE (Frank Holland, mgr.): Pembroke, Ont., 2, Sudbury 3, North Bay 4, Peterboro 5, 6.
LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Toronto, Ont., 1-6, Pittsburgh, Pa., 8-13.
LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Tampa, Fla., 1, 2, St. Augustine 3, Waycross, Ga., 4, Fitzgerald 5, Cordele 6, Macon 8, Milledgeville 9, Griffin 10, Columbus 11, Americus 12, Albany 13.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Westminster, B. C., 2, Vancouver 3-6, Seattle, Wash., 7-20.
LOST TRAIL (Wills Amusement Co., props.): Canton, O., 2, Niles 3, Akron 4-6, Youngstown 8-10.
MADAME X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—indefinite.
MAN OF THE HOUR (Eastern: Brady and Grismer, mgrs.): Brooklyn, N. Y., 1-6, Providence, R. I., 8-13.
MAN OF THE HOUR (Southern: Brady and Grismer, mgrs.): New Orleans, La., Oct. 31-6.
MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Salt Lake City, U., 3, Ogden 4, San Bernardino, Cal., 6, Los Angeles 8-13, San Diego 14.
MAN ON THE BOX (Coast: Boyd D. Trousdale, mgr.): Shenandoah, Ia., 2, Atlantic 3, Council Bluffs 4, York, Neb., 5, Schuyler 6.
MAN ON THE BOX (Central: Trousdale Bros., mgrs.): Fairbury, Neb., 2, Hebron 3, Edgar 4, Holdrege 5, Minden 6.
MANN, LOUIS (Wm. A. Brady, mgr.): Brooklyn, N. Y., 1-6, Newark, N. J., 8-13.
MARRIED IN HASTE (W. F. Mann, owner): Beardstown, Ill., 2, Canton 3, Bushnell 4, Macomb 5, Burlington, Ia., 6, Ft. Madison 7, Stockport 8, Birmingham 9.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Cincinnati, O., 1-6, New York city 8-20.
MEADOWBROOK FARM (W. F. Mann, owner): Olney, Ill., 2, Grayville 3, Carmi 4, Mt. Vernon, Ind., 5, Owensboro, Ky., 6, Henderson 8, Madisonville 9.
MELVILLE, ROSE (J. R. Stirling, mgr.): Janesville, Wis., 2, Madison 3, La Crosse 4, Red Wing, Minn., 5, Stillwater 6, St. Paul 7-13.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Kingston, N. Y., 2, Ellenville 3, Liberty 4, Walton 5, Dalton 6, Oneonta 9, Richfield Springs 10, Little Falls 12, 13, Rome 15.
MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 15—indefinite.
MISSOURI GIRL (Joe Rith, mgr.): Livingston, Tex., 2, Lufkin 3, Rusk 5, Tyler 5, Longview 6.
MONEY AND THE WOMAN (Mittenthal Brothers, mgrs.): Erie, Pa., 1-3, Toledo, O., 4-6.
MONTANA (Roland Osborne, mgr.): Hutchinson, Kan., 6.
MOONSHINER'S DAUGHTER (R. G. Kingston, mgr.): Mauch Chunk, Pa., 2, Hazleton 3, Tamaqua 4, Mahanoy City 5, Pottsville 6.
MY BOY JACK (Henry C. Nickles, mgr.): North Vernon, Ind., 8, Edinburg 10, Franklin 11, Shelbyville 12, Lebanon 13.
MY PARTNER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Louisville, Ky., 1-13.
NAZIMOVA, MME. ALLA (Sam S. and Lee Shubert, Inc., mgrs.): Buffalo, N. Y., 1-6.
NELL (Frederic Thompson, mgr.): New York city Oct. 19—indefinite.
NETHERSOLE, OLGA (Wallace Munroe, mgr.): New Orleans, La., 1-6.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Pocatello, Ida., 2, Ogden, U., 3, Salt Lake City 4-6, Leadville, Colo., 8, Victor 9, Pueblo 10, Colorado Springs 11, Ft. Collins 12, Boulder 13.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Grand Island, Neb., 2, Broken Bow 3, Ansley 4, Ravenna 5, Stromsburg 6, Brainard 7.
OLD HOMESTEAD (Frank Thompson, mgr.): Hartford, Conn., 5, 6.
ON THE SUWANEE RIVER (A. R. Warner, mgr.): Springfield, Ill., Oct. 31-3, Peoria 4-6, Chicago 7-13.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): St. Joseph, Mo., Oct. 31-3, Omaha, Neb., 4-6, Des Moines, Ia., 7-10.
OUR NEW MINISTER (Jos. Conyers, mgr.): Cumberland, Md., 2, Winchester, Va., 3, Harrisonburg 4, Clifton Forge 5, Lynchburg 6.
PAID IN FULL (Astor: Wagenhals and Kemper, mgrs.): Indianapolis, Ind., 1-3, Richmond 4, Muncie 5, Marion 6, Columbus, O., 8, 9, Springfield 10, Dayton 11, Toledo 12, 13.
PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Jacksonville, Fla., 2, St. Augustine 4, Tampa 5, 6, Thomasville, Ga., 8, Albany 9, Americus 10, Cordele 11, Columbus 12, Macon 13.
PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Pierre, S. D., 2, Rapid City 3, Lead 4, Belle Fourche 5, Deadwood 6.
PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): Schenectady, N. Y., 2, Glens Falls 3, Granville 4, Rutland, Vt., 5, Burlington 6.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Theresa, N. Y., 2, Carthage 3, Sacket Harbor 4, Adams 5, Antwerp 6, Moira 8, Saint Regis Falls 9, Tupper Lake 10, Lake Placid 11, Saranac Lake 12, Malone 13.
PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Iowa City, Ia., 3, Clinton 5, Moline, Ill., 6.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Chattanooga, Tenn., 1-6, Knoxville 8-13.

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J. H. FRIEDMAN, Mgr., Caldwell, Ohio.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Crawfordsville, Ind., 2. Brazil 3. Newcastle 4. Middletown, O., 5. Richmond, Ind. 6. Hamilton, O., 7. Greensburg, Ind., 8. Columbus 9. Bloomington 10. Bedford 11. Princeton 12. Vincennes 13.

POINTER, EHULAH (Burton Nixon, mgr.): St. Louis, Mo., Oct. 31-6. Kansas City 7-13.

PRINCESS OF PATCHES (Wm. J. Nollins, mgr.): Marietta, O., 2. Lozan 3. Lancaster 4. Zanesville 5. St. Marys 6. Delphos 8. Ada 9. Fostoria 10. Galion 11. Wooster 12. Ashland 13.

QUEEN OF THE OUTLAW CAMP (A. J. Spencer, mgr.): Newark, N. J., 1-6.

QUEEN OF THE SECRET SERVICE (A. H. Woods, mgr.): Buffalo, N. Y., 1-6. Cleveland, O., 8-13.

RIGHT OF WAY (Fred Block, mgr.): Philadelphia, Pa., 1-6.

RIVER PIRATES (A. H. Woods, mgr.): Brooklyn, N. Y., 1-6. Philadelphia, Pa., 8-13.

ROBERTS, THEODORE (Klaw and Erlanger, mgrs.): Ottawa, Ont., 1, 2. Kingston 3. Lindsay 4. Hamilton 5, 6. Toronto 8-13.

ROBERTSON, DONALD: Chicago, Ill., Oct. 16 indefinite.

ROBERTSON, FORBES (Sam S. and Lee Shubert, Inc., mgrs.): New York city Oct. 4—indefinite.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Chicago, Ill., Oct. 25-13.

ROBSON, MAY (L. S. Sire, mgr.): Washington, D. C., 1-6.

ROUND UP (Klaw and Erlanger, mgrs.): New York city 1-6. Philadelphia, Pa., 8-27.

ROYAL SLAVE (George H. Bubb, mgr.): Red Bud, Ill., 1. Irish, 2. Huron 3. Ivy Siget 4. Arcadia 5. Salem 6. Montrose 7. Bridgewater 8. Alexandria 9. White Lake 10. Elmwall 11. Chamberlain 12. Presho 13.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Newark, N. J., 1-6.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Cincinnati, O., Oct. 31-6. Evansville, Ind., 7, 8. Indianapolis, 11-13.

SALOMY JANE (A. G. Delamater, mgr.): Asheville, S. C., 2. Orangeburg 3. Augusta, Ga., 4. Savannah 5. Jacksonville, Fla., 6. Tampa 8. St. Augustine 9. Way Cross, Ga., 10. Americus 11. Albany 12. Thomasville 13.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Memphis, Tenn., 1-6.

SEVEN DAYS (Wagenhals and Kemper, mgr.): New York city Nov. 10—indefinite.

SIMPKINS, JOSHUA (W. H. Chase, mgr.): Cherawa, S. C., 2. Rockingham, N. C., 3.

SKINNER, OTIS (Townsend Walsh, mgr.): Cincinnati, O., 1-6.

SPOONER, CECIL (Charles E. Blaney Amusement Co., mgr.): Washington, D. C., 1-6. Philadelphia, Pa., 8-13.

ST. ELMO (Southern: Vaughan Glaser, mgr.): Richmond, Va., 1-6. Nashville, Tenn., 8-13.

STAHL, ROSE (Henry B. Harris, mgr.): Baltimore, Md., 1-6. Washington, D. C., 8-13.

STARR, FRANCES (David Belasco, mgr.): New York city Sept. 4—indefinite.

STEWART, MAY (J. E. Cline, mgr.): Sheffield, Ala., 2. Columbia, Tenn., 3. Bowling Green, Ky., 4. Russellville 5.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

SUNNY SOUTH (J. C. Rockwell, mgr.): Morrisville, Vt., 2. Cambridge 3. Vergennes 4. Bristol 5. Middlebury 6. Brandon 8.

TALIAFERRO, EDITH (Frederic Thompson, mgr.): Montreal, P. Q., 1-6.

TEMPEST AND SUNSHINE (Central: W. F. Mann, owner): Vandergrift, Pa., 2. West Lebanon 3. Attica 4. Williamsport 5. Lafayette 6. Fowler 8. Shelton 9.

TEMPEST AND SUNSHINE (Eastern: W. F. Mann, owner): Albion, N. Y., 2. Medina 3. Oswego 4. Pulaski 5. Watertown 6. Gouverneur 8. Potsdam 9.

TEMPEST AND SUNSHINE (Southern: W. F. Mann, owner): Tyler, Tex., 2. Crockett 3. Palestine 4. Jacksonville 5. Kaufman 6. Hearne 8. Middleton 9.

TEMPEST AND SUNSHINE (Western: W. F. Mann, owner): Pipestone, S. D., 2. Pipestone, Minn., 3. Willmar 4. Montevideo 5. Milbank, S. D., 6. Webster, N. D., 8. Fergus Falls, Minn., 9.

TEN NIGHTS IN A BAR ROOM (Ted Barton, mgr.): Binghamton, N. Y., 1-6.

THREE ARE MY PEOPLE (Liebler and Co., mgrs.): Louisville, Ky., 1-6.

TIGER, THE (Western: Charles Frohman, mgr.): Chicago, Ill., Oct. 25-Nov. 6.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): St. Paul, Minn., Oct. 31-6. Omaha, Neb., 7-13.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): San Jose, Cal., 2. Fresno 3. Stockton 4. Sacramento 5. Marysville 6. Chico 8. Red Bluff 9. Eugene, Ore., 10. Albany 11. Salem 12. Astoria 13.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Milford, Mass., 2. Leominster 3. Worcester 4-6. Gardner 8. Putnam, Conn., 9. Southbridge, Mass., 10. Westerly, R. I., 11. Norwich, Conn., 12. New London 13.

THREE WEEKS: Minneapolis, Minn., Oct. 31-6.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Yazoo City, Miss., 2. Hattiesburg 3. Meridian 4. Mobile, Ala., 5, 6. Montgomery 8. Opelma 9. Birmingham 10. Sheffield 11. Decatur 12. Huntsville 13.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Detroit, Mich., 1-6. Cleveland, O., 8-13.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): San Francisco, Cal., 1-13.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Randolph, Vt., 2. Montpelier 3. Barre 4. St. Johnsbury 5. Sherbrooke 6. St. Albans 8. Plattsburg, N. Y., 9. Burlington, Vt., 10. Rutland 11. Granville, N. Y., 12. Glens Falls 13.

TURNER, WILLIAM H. (Chas. E. Blaney Amusement Co., mgrs.): Richmond, Va., 1-6.

UNCLE DAVE HOLCOMB (A. H. McKechnie, mgr.): Philadelphia, Pa., 1-6.

UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibbie, mgr.: Elkhart, Ind., 2. South Bend 3. Kalamazoo, Mich., 4. Benton Harbor 5. Rockford, Ill., 6. Aurora 7. Freeport 8. Kewanee 9. Princeton 10. Monmouth 11. Canton 12. Peoria 13. Pekin 14.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Uniontown, Pa., 2. Connellsville 3.

UNCLE REBE (Talmage Crawford, mgr.): Cawker City, Kan., 2. Clifton 3. Beloit 5. Greenleaf 6. Ellingham 13. Mayerville, Mo., 15.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Columbus, O., 1-3. Dayton 4-6. Middletown 7. Richmond, Ind., 8. Anderson 9. Logansport 10. Muncie 11. Brazil 12. Terre Haute 13.

UNDER THE POLAR STAR (Clarence Bennett, mgr.): Fall River, Mass., 8-10.

VIRGINIAN (Kirke La Shelle Co., mgrs.): Cincinnati, O., Oct. 31-6. Indianapolis, Ind., 8-10. Dayton, O., 11-13.

VOLUNTEER ORGANIST: Fall River, Mass., 4-6.

WALSH, BLANCHE (A. H. Woods, mgr.): St. Louis, Mo., Oct. 31-6. Chicago, Ill., 7-20.

WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Paterson, N. J., 1-3. Camden 4-6. Brooklyn, N. Y., 8-13.

WARFIELD, DAVID (David Belasco, mgr.): Natchez, Miss., 2. Jackson 3. Vicksburg 4. Greenville 5. Helena, Ark., 6. Memphis, Tenn., 8-11. Nashville 12, 13.

WAY DOWN EAST (Brady and Grismer, mgrs.): Wheeling, W. Va., 1-6.

WHITE SQUAW (John P. Sullivan, mgr.): Pittsburg, Mass., 2. Athol 4. Turners Falls 5. North Adams 6.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.

WILDFIRE (Harry Doel Parker, mgr.): Hazleton, Pa., 2. Pittston 3. Carbondale 4. Scranton 5, 6. Honesdale 8. Binghamton, N. Y., 9. Owego 10. Elmira 11. Waverly 12. Ithaca 13.

WILDFIRE (Harry Doel Parker, mgr.): Huntingdon, Pa., 2. Harrisburg 3. York 4. Coatesville 5. Trenton, N. J., 6. Brooklyn, N. Y., 8-13.

WILLIAMS, HATTIE (Charles Frohman, mgr.): Philadelphia, Pa., 1-6.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Denison, Tex., 2. McAlester, Okla., 3. Muskogee 4. Tulsa 5. Oklahoma 6, 7. Ft. Worth, Tex., 8, 9. Corsicana 10. Waco 11. Taylor 12. Austin 13. San Antonio 14, 15.

WILSON, FRANCIS (Charles Frohman, mgr.): Baltimore, Md., 1-6.

WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., 1-6.

WOLF, THE (Sam S. and Lee Shubert, Inc., mgrs.): Waco, Tex., 2. Austin 3. San Antonio 4. Galveston 5. Houston 6, 7.

WORRINGHAM'S WIFE (A. H. Woods, mgr.): Chicago, Ill., Oct. 31-6. Louisville, Ky., 7-13.

WORLD AND THE WOMAN (Chas. W. Hayes, mgr.): Texarkana, Tex., 2.

WYOMING GIRL (Le Roy and Dunn, mgrs.): Necbe, N. D., 2. Crystal 3. Cavalier 4. Mountain 5. Conway 6.

YANKEE DOODLE DETECTIVE (Chas. H. Weers, mgr.): Hudson, N. Y., 2. Springfield, Mass., 4-6.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Baltimore, Md., 1-6. Washington, D. C., 8-13.

ZEKE, THE COUNTRY BOY (H. F. Gilck, mgr.): La Moure, N. D., 2. Oakes 3. Groton, S. D., 4. Webster 5. Aberdeen 6.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., June 28—indefinite.

ACADEMY (C. L. Durban, mgr.): Scranton, Pa., Oct. 4—indefinite.

ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 22—indefinite.

ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.

AMERICAN: San Francisco, Cal., July 18—indefinite.

ATHON: Portland, Ore.—indefinite.

AVENUE THEATRE (Cunneen, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BITTNER: McAlester, Okla., Nov. 8-Dec. 18.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BRINKER, UNA ABELL: Wilkes-Barre, Pa., Oct. 18—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

COLISEUM GARDEN: Cleveland, O., Sept. 13—indefinite.

CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.

CRESCENT (Frank Carpenter, mgr.): White Plains, N. Y.—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.

D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—indefinite.

ELLSFORD: Honolulu, Hawaii, April 11—indefinite.

EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—indefinite.

FORBES-McALLISTER: Brooklyn, N. Y., Aug. 28—indefinite.

FORSYTHE: Indianapolis, Ind., Sept. 6—indefinite.

FRENCH: Montreal, P. Q., Sept. 27—indefinite.

FRENCH (Edith Houston, director): Chicago, Ill., Oct. 26—indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.

FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.

GAGNON-PULLOCK (Bert C. Gagnon, mgr.): San Antonio, Tex.—indefinite.

GERMAN: Milwaukee, Wis., Sept. 19—indefinite.

GERMAN (M. Weis, mgr.): St. Louis, Mo., Oct. 3—indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.

GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 15—indefinite.

GLASER, VAUGHAN: Cleveland, O., Aug. 30—indefinite.

GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.

GREW, WILLIAM A. (Forest Beyers, mgr.): Joplin, Mo., Sept. 27—indefinite.

HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.

HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.

IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.

INDIANA: South Bend, Ind.—indefinite.

IRVING PLACE (Burgardt and Stein, mgrs.): New York city Oct. 4—indefinite.

LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.

LYRIC: Lincoln, Neb.—indefinite.

LYTELL, BERT: Rochester, N. Y., June 14—indefinite.

MACK, WILLARD: Salt Lake City, U., Aug. 29—indefinite.

MARKS, MAY A. BELL (R. W. Marks, mgr.): Ottawa, Ont.—indefinite.

MARVIN STOCK (College: Charles R. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MARVIN STOCK (Marlowe: Charles R. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MORRIS-THURSTON: Bay City, Mich.—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—indefinite.

NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 8—indefinite.

NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.

ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

OUR OWN: Ft. Wayne, Ind., Sept. 5—indefinite.

PAIGE, MABEL: Birmingham, Ala., Sept. 27—indefinite.

PAYCEN (E. S. Lawrence, mgr.): Findlay, O., Sept. 27—indefinite.

PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.

PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.

PRINCESS: Des Moines, Ia., Nov. 1—indefinite.

PRINCESS (Chamberlin and Kindt, mgrs.): Davenport, Ia.—indefinite.

RAYNOR, RUTH: Jacksonville, Fla., Sept. 4—indefinite.

RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.

SNOW, MORTIMER: Troy, N. Y., Sept. 4—indefinite.

SPOONER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—indefinite.

VAN DYKE: Denver, Colo., Sept. 5—indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.

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WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 20—indefinite.
YONDER (S. M. Yonder, mgr.): Richmond, Ind.—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Clyde, Kan., 1-6.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Brattleboro, Vt., 1-6, Claremont, N. H., 8-13.
BOULTON, EMMA (H. S. Rody, mgr.): Pawnee City, Neb., 1-3.
BOYER, NANCY: Jackson, Mich., 1-6.
BUNTING, EMMA: Seattle, Wash., Oct. 31-6.
CASE, BURLEIGH: Seymour, Ind., 1-6.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Altoona, Pa., 1-6.
CHICAGO STOCK (Chas. H. RessKam, mgr.): Butler, Pa., 1-6, Oil City 8-13.
CLAMAN PLAYERS: Wheaton, Minn., 2, Morris 3, Glenwood 4, Alexandria 5, Fergus Falls 6.
CUTTER STOCK (Walter R. Cutter, mgr.): Norwalk, O., 1-6, Elyria 8-13.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Batesville, Ark., 1-3, Newport 4-6.
FRANKLIN STOCK (Hanes and Rich, mgrs.): Forest City, Mo., 1-3.
GRAYCE, HELEN (N. Appell, mgr.): Lawrence, Mass., 1-6.
GUY STOCK (Chas. J. Swan, mgr.): Anderson, Ind., 1-6, Huntington 8-13.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HAVCOURT COMEDY (Charles K. Harris, mgr.): Belleville, Ill.—indefinite.
HARVEY STOCK (Southern): L. A. Emmett, mgr.): Collinsville, Ill., 1-6.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Eau Claire, Wis., 1-6, Wausau 8-13.
HICKMAN-BESSEY STOCK (Hickman and Jenks, mgrs.): Plainview, Tex., 2-7, Dalhart 9-14.
HICKMAN-BESSEY STOCK (Eastern; Bert Leigh, mgr.): Racine, Wis., 1-5, Sheboygan 8-13.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Port Huron, Mich., 1-6, Lansing 8-13.
IMPERIAL STOCK (L. O. Earle, mgr.): Sistersville, W. Va., 1-6.
IMSON, BURT: Bowbells, N. D., 1-4, Carpio 5-6.
KEITH STOCK (Cato S. Keith, mgr.): Massillon, O., 1-6 Canton 8-13.
KENNEDY, ALICE (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—indefinite.
LEWIS STOCK (W. F. Lewis, mgr.): Brush, Colo., 1-6.
LORCH, THEODORE (Fritz E. Boone, mgr.): Durant, Okla., 1-3, Ardmore 4-6.
McLAIN STOCK (P. G. McLain, mgr.): Richmond, Ind., Oct. 25-Nov. 6.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Hammond, Ind., 1-6, Belvidere, Ill., 8-13.
MINNELLI BROTHERS: Connersville, Ind., 1-6.
MOREY STOCK (Western: Le Comte and Flesher, mgrs.): McPherson, Kan., 1-6, Herrington 8-13.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Lancaster, Pa., 1-6, Bridgeton, N. J., 8-13.
ORPHEUM STOCK (Edward Doyle, mgr.): Lafayette, Ind., 1-6, Tipton 8-13.
PARTELLO STOCK (Eastern; Harry J. Leland, mgr.): Franklin, Pa., 1-6, Meadville 8-13.
PEOPLE'S STOCK (Maurice Cunningham, mgr.): Leavenworth, Kan.—indefinite.
PICKETTS, FOUR (Willis Pickett, mgr.): Staunton, Va., 1-6, Lynchburg 8-13.
POWERS' COMEDY: Temple, Tex., 1-6, Dallas 8-13.
PRICE AND BUTLER STOCK (Price and Butler, mgrs.): Mt. Union, Pa., 1-6, Philipsburg 8-13.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Logansport, Ind., 1-6.
SHERMAN STOCK (Gordon Harper, mgr.): Kokomo, Ind., 1-6.
STODDART PLAYERS (W. L. Stewart, mgr.): Regina, Sask., Can., Oct. 27-10.
TAYLOR, ALBERT: Stamford, Tex., 1, 2, Seymour 3, 4, Wichita Falls 5, 6, Quanah 8, 9, Amarillo 10, 11, Plainview 12, 13.
TAYLOR STOCK (H. W. Taylor, mgr.): Allentown, Pa., 1-6.
TREADWELL-WHITNEY STOCK: Clinton, Mich., 1-6.
TURNER, CLARA (Ira W. Jackson, mgr.): Easton, Pa., 1-6.
VAN DYKE AND EATON (F. Mack, mgr.): Michigan City, Ind., Oct. 18-7.
WALLACE, HOPE (D. Otto Hitner, mgr.): Freeport, Ill., 1-6.
WARD COMEDY (Hugh Ward, mgr.): Palmerston, New Zealand, 1-5, Wanganui 6-9, Hawera 10, New Plymouth 11, Auckland 13-27, Brisbane, Australia, Dec. 2-20.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WESTERLEY, PAULINE (Roy E. Hogan, mgr.): Marysville, Mo., 1-13.
WHITESIDE-STRAUSS STOCK (Uly S. Hill, mgr.): Rumford Falls, Me., 1-6.
WILLIAMS' STOCK (T. P. De Gafferelly, mgr.): Winston-Salem, N. C., 1-6.
YANKEE DOODLE STOCK (George Y. Haldar, mgr.): Mankato, Minn., 1-6, Superior, Wis., 8-13.

OPERA AND MUSICAL COMEDY.

ALASKAN (Wm. P. Cullen, mgr.): Minneapolis, Minn., Oct. 31-6.
AMERICAN IDEA (Cohan and Harris, mgrs.): Grand Rapids, Mich., 2, So. Bend, Ind., 3, Milwaukee, Wis., 4-6.
BEGGAR PRINCE (W. C. Downs, mgr.): Marianna, Ark., 2, Brinkley 3, Clarendon 4.
BERLA, EMIL, OPERA: Cincinnati, O., Oct. 31-6.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 27—indefinite.
BLACK PATTI (R. Voelckel, mgr.): New Orleans, La., Oct. 31-6.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 10—indefinite.
CAHILL, MARIE (Daniel V. Arthur, mgr.): St. Louis, Mo., Oct. 31-6, Springfield, Ill., 8, Decatur 9, Terre Haute, Ind., 10, Louisville, Ky., 11-13.
CAMERON OPERA: Hutchinson, Kan., 8.
CANDY KID (Kilroy and Britton, mgrs.): Cleveland, O., 1-6, Erie, Pa., 8-10, Wheeling, W. Va., 11-13.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Houston, Tex., 2, 3, Beaumont 4, Shreveport, La., 5, Vicksburg, Miss., 8, Jackson 8, Meridian 9, Mobile, Ala., 10, Montgomery 11, Selma 12, Birmingham 13.
CAT AND THE FIDDLE (Charles A. Selton, prop.): Denver, Colo., Oct. 31-6, Victor 7, Hutchinson, Kan., 11.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Kansas City, Mo., Oct. 31-6, Omaha, Neb., 4-6.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Kansas City, Mo., Oct. 31-6, St. Louis 7-13.
COLLEGE BOY (Eastern; Eddie Delaney, mgr.): Humboldt, Tenn., 2, Jackson 3, Booneville, Miss., 4, Tupelo 5, Amory 6.
COMMENCEMENT DAYS (John Cort, mgr.): Owatonna, Minn., 2, Red Wing 3, Superior, Wis., 4, Duluth, Minn., 5, 6, St. Paul 7-10, Minneapolis 11-14.
CORINNE (Sam S. and Lee Shubert, Inc., mgrs.): Omaha, Neb., Oct. 31-3, Lincoln 4.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.
DANIELS, FRANK (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., Oct. 25-6, New York city 8—indefinite.
DARE DEVIL DAN (W. F. Mann, owner): Nashville, Tenn., 1-6, Chattanooga 8-13.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): St. Louis, Mo., Oct. 31-6.
DISTRICT LEADER: St. Louis, Mo., Oct. 31-6.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
FIELDS, LEW (Lew Fields, mgr.): Wilkes-Barre, Pa., 6, Philadelphia 8-20.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Los Angeles, Cal., Oct. 31-6.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FLOWER OF THE RANCH (Fred E. Le Comte, mgr.): Columbia, Pa., 2, Waynesboro 4, Chambersburg 5, Hagerstown, Md., 6, Martinsburg, W. Va., 8, Winchester, Va., 9, Staunton 10, Charlottesville 11, Fredericksburg 12, Richmond 13.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): Chicago, Ill., Oct. 11—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Butte, Mont., 1, 2, Anaconda 3, Missoula 4, Wallace, Ida., 5, Colfax, Wash., 6, Spokane 7-13.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Oct. 31-13.
FRENCH GRAND OPERA (J. Lavolie, mgr.): New Orleans, La., Oct. 26—indefinite.
GAY HUSSARS (Henry W. Savage, mgr.): Rochester, N. Y., 1-3, Buffalo 4-6, Ithaca 8, Syracuse 9, 10, Utica 11, Troy 12, Poughkeepsie 13.
GAY MUSICIAN (John P. Slocum, mgr.): Kansas City, Mo., Oct. 31-6, St. Joseph 7, 8, Topeka, Kan., 9, Junction City 10, Emporia 11, Wichita 12, Hutchinson 13.
GEAR, FLORENCE (Jules Murry, mgr.): Columbia, S. C., 2, 4.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): New York city Nov. 1—indefinite.
GIRL AT THE HELM (H. H. Frazee, prop.): Iowa Falls, Ia., 2, Mason City 3, Albert Lea, Minn., 4, Rochester 5, La Crosse, Wis., 6, St. Cloud, Minn., 7, Valley City, N. D., 8, Dickinson 9, Miles City, Mont., 10, Billings 11, Livingston 12, Bozeman 13.
GIRL QUESTION (Eastern; H. H. Frazee, prop.): David Seymour, mgr.): Jonesville, Mich., 2, Ann Arbor 3, Owosso 4, Lansing 5, Kalamazoo 6, Grand Rapids 7-10, Toledo, O., 11-13, Ft. Wayne, Ind., 14.
GIRL QUESTION (Western; H. H. Frazee, prop.): Santa Ana, Cal., 2, Pomona 3, Riverside 4, San Bernardino 5, Redlands 6, Phoenix, Ariz., 8, 9, Bisbee 10, Douglas 11, El Paso, Tex., 12, 13.
GIRL THAT'S ALL THE CANDY (R. M. Garfield, mgr.): De Kalb, Ill., 2, Rockford 3, So. Chicago 4-6, Kenosha, Wis., 7, Freeport, Ill., 8, Princeton 9, Morrison 10, Davenport, Ia., 11, Rock Island, Ill., 12, Burlington, Ia., 13, Ft. Madison 14.
GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Wooster, O., 2, Ashland 3, Loraine 4, Ashtabula 5, Sandusky 6.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Lexington, Ky., 2, Frankfort 3, Owensboro 4, Paducah 5, Cairo, Ill., 6, Nashville, Tenn., 8, 9, Chattanooga 10, Knoxville 11, Bristol 12, Bluefield, W. Va., 13.
GOLDEN WIDOW (The Shuberts, mgrs.): Baltimore, Md., 1-6.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAPEWIN, CHARLIE (F. G. Wallace, mgr.): Memphis, Tenn., 1-6, Birmingham, Ala., 8-13.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Topeka, Kan., 10.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city 1-6, Brooklyn, N. Y., 8-13.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city Oct. 11—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Oakland, Cal., Oct. 31-3, Sacramento 3, Chico 4, Medford, Ore., 5, Eugene 6, Portland 7-13.
HONEYMOONERS (Francis X. Hope, mgr.): Chicago, Ill., Oct. 31-6.
HOPPER, DE WOLF (Daniel V. Arthur, mgr.): Altoona, Pa., 2.
HORTIZ, JOE (Chas. K. Knapp, mgr.): York, Pa., 2, Gettysburg 3, Brunswick, Md., 4, Martinsburg, Va., 5.
HUNTLEY, G. P. (Charles Frohman, mgr.): Philadelphia, Pa., 1-13.
HUSTLER: Eldorado, Kan., 1, 2, Eureka 3, 4, Strong City 8, 9.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): Toledo, O., Oct. 31-3, Youngstown 4-6, Cleveland 8-13.
INTERNATIONAL GRAND OPERA (F. M. Norcross, mgr.): Little Rock, Ark., 5, 6, Shreveport, La., 8, Beaumont, Tex., 9, Galveston 10, 11, Houston 12, 13.
ISLE OF SPICE (F. A. Wade, prop.): Ironton, O., 2, Ashland 3, Gallipolis 4, Huntington, W. Va., 5, Charleston 6, Hinton 8, Bloomfield, Va., 10, Roanoke 12, Lynchburg 13.
ITALIAN GRAND OPERA: Providence, R. I., 1-6.
JACK AND JILL: York, Neb., 2, Fremont 3, Omaha 4-6.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Boston, Mass., 1-27.
JOLLY BACHELORS (Lew Fields, mgr.): Philadelphia, Pa., 1-13.
KING, DODO (John Cort, mgr.): Missoula, Mont., 2, Wallace, Ida., 3, Spokane, Wash., 4-6, Walla Walla 7.
KING OF CADONIA (J. C. Williamson, mgr.): Dunedin, Australia, Nov. 26-Dec. 8.
KISSING GIRL (H. H. Frazee, prop.): Chicago, Ill., Oct. 25—indefinite.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Leadville, Colo., 2, Colorado Springs 3, Boulder 4, Ft. Collins 5, Cheyenne, Wyo., 6, Denver, Colo., 7-13, Victor 14.

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[illegible] AND GIRLS (Will. San Francisco, Cal., Oct. 4 indefinite.
KING OF KOKO (Samuel E. Rork, mgr.): Bisbee, Ariz., 2, Tucson 3, Prescott 4, Phoenix 5, Los Angeles, Cal., 7-13.
LITTLE JOHNNY JONES (Charles I. Crane, mgr.): Hillwater, Minn., 2, Hastings 3, Owatonna 4, Austin 5, St. Peter 6, New Ulm 7, Mankato 8, Sioux Falls, S. D., 9, Mitchell 10, Sioux City, Ia., 11, Norfolk, Neb., 12, Columbus 13.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Pittsburgh, Pa., 1-6.
LOVE CURE (Henry W. Savage, mgr.): Des Moines, Nov. 1, indefinite.
MANHATTAN OPERA (Robert Kane, mgr.): Wilmington, N. C., 1-3, Charlotte 4-6, Asheville 8-13.
MAN'S NEW HUSBAND (Harry Scott, mgr.): Somerville, N. Y., 3, Kingston 4, Walden 5, Middletown, Pa., 9, Hawley 10, Pittston 11, Carbondale 12.
MAPLEMERE'S FLATS (Burton and Wiswell, mgrs.): Kansas City, Mo., Oct. 31-5, St. Louis 6-13.
MCINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., 1-6, Baltimore, Md., 8-13.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Meadville, Pa., 2, New Castle 3, Sharon 4, East Liverpool, O., 5, Youngstown 6, Pittsburgh, Pa., 8-13.
MERRY WIDOW (Eastern): Henry W. Savage, mgr.): Cleveland, O., 1-6, Detroit, Mich., 8-13.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Sept. 23—indefinite.
MUSICAL VICTOR (Cohan and Harris, mgrs.): Seattle, Wash., Oct. 31-6.
MUTTON GIRL (Frank Hennessy, mgr.): Detroit, Mich., 1-6.
NATIONAL GRAND OPERA: Providence, R. I., 1-6.
NEW HUMPTY DUMPTY (Haynes and Ellsworth, props.): Eureka Springs, Ark., 4, Osceola, Mo., 5, Erie 9, Burlington 10, Council Grove 11, Wamego 13.
PARISIAN MODEL (Mittenthal Bros., mgrs.): Victoria, B. C., 2, 3, Everett, Wash., 4, Tacoma 5, 6, Seattle 7-13.
PASSING REVIEW (Joseph H. Thonet, mgr.): Washington, Pa., 2, Steubenville, O., 3, East Liverpool 4, Rochester, Pa., 5, Beaver Falls 6, New Castle 8, Sharon 9, Greenville 10, Conneaut, O., 11, Ashtabula 12, Warren 13.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city 1-6, Providence, R. I., 8-13.
PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Adrian, Mich., 3.
QUEEN OF THE MOULIN ROUGE (Thos. W. Brier, mgr.): Philadelphia, Pa., 1-6.
RAYS, THE (Stair and Nicolai, mgrs.): Cleveland, O., 1-6, Akron 8-10, Erie, Pa., 11, Jamestown, N. Y., 12, Niagara Falls 13.
REED, MILT (H. B. Emery, mgr.): Sedalia, Mo., 2, Hannibal 3, Moberly 4, Leavenworth, Kan., 5, Atchison 6, Kansas City, Mo., 7-13, indefinite 14.
REIGN OF BLANCHE (Lew Fields, mgr.): Pittsburgh, Pa., 1-6.
ROBINSON OPERA (C. L. Robinson, mgr.): Sydney, N. S., Oct. 25-2, St. Johns, Nfld., 5-25.
ROSE OF ALGERIA (Lew Fields, mgr.): Boston, Mass., 1-13.
ROYAL COMIC OPERA (Chas. Van Dyne, mgr.): Gloversville, N. Y., Oct. 11-Dec. 4.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Macon, Ga., 2, Montgomery, Ala., 3, Birmingham 4, Atlanta, Ga., 5, 6.
SCHOOL DAYS (Stair and Havlin, mgrs.): Buffalo, N. Y., 1-6, Detroit, Mich., 8-13.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Detroit, Mich., Oct. 31-6, Toledo, O., 7-10, Normal, Mich., 11, Fremont, O., 12, Lima 13.
SMART SET (Barton and Wiswell, mgrs.): Boston, Mass., 1-6, Worcester 7-13.
SMART SET (Barton-Wiswell and Nolan and Co.): Marlin, Tex., 2, Calvert 3, Bonham 4, La Grange 5, Smithville 6, Bastrop 8, Lampasas 9, Goldthwait 10, Brownwood 11, San Angelo 12, Ballinger 13.
SOUL KISS (Mittenthal Bros. Amusement Co., mgrs.): Victor, Colo., 2, Greeley 3, Cheyenne, Wyo., 4, Ogden, U., 7, Salt Lake City 8-13.
STUBBORN CINDERELLA (Eastern: Arthur J. Houghton, mgr.): Glens Falls, N. Y., 2, Amsterdam 3, Syracuse 4-6.
STUBBORN CINDERELLA (Western: Percy I. Kelly, mgr.): Denver, Colo., 1-6.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Salt Lake City, U., Oct. 31-6, Rock Springs, Wyo., 7, Laramie 8, Cheyenne 9, No. Platte, Neb., 10, Gothenburg 11, Grand Island 12, Fremont 13, Council Bluffs, Ia., 14.
SUPERBA (Edwin Warner, mgr.): St. Paul, Minn., Oct. 31-6, Minneapolis 7-13.
THEY LOVE A LASSIE (B. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Boston, Mass., Oct. 4—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): San Francisco, Cal., 1-20.
THREE TWINS (Central: Jos. M. Gaites, mgr.): Mahanoy City, Pa., 2, Danville 3, Shamokin 4, Norristown 5, Harrisburg 6.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): Grand Rapids, Mich., Oct. 31-3, Muskegon 4, Cadillac 5, South Bend, Ind., 6, So. Chicago, Ill., 7-10, Kenosha, Wis., 11, Woodstock, Ill., 12, Rockford 13, La Salle 14.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazee, prop.): Woodland, Cal., 2, Reno, Nev., 3, 4, Winnemucca 5, Elko 6, Salt Lake City, U., 7-13, Ogden 14.
TOO MANY WIVES (Mittenthal Bros. Amusement Co., mgrs.): Little Rock, Ark., 2, Hot Springs 3, Texarkana 4, Marshall, Tex., 5, Shreveport, La., 6, Lake Charles 7, Galveston, Tex., 8, Houston 9, Austin 10, Temple 11, Waco 12, Ft. Worth 13.
TOP O' TH' WORLD (J. M. Allison, mgr.): New Orleans, La., 1-6.
TOWN SPORT (Aime Todd, Jr., mgr.): Lewistown, Mo., 2, Arengville, Ill., 3, Chapin 4, Girardville 5, Hamilton, Mo., 6.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Joseph Weber, mgr.): Lafayette, Ind., 2, Terre Haute 3, Anderson 4, Indianapolis 5, 6, Cincinnati, O., 8-13.
WARD AND VOKES (Stair and Nicolai, mgrs.): Chicago, Ill., Oct. 31-6, Springfield 7-10, Peoria 11-13, Davenport, Ia., 14.
WILLIAMS, BERT (Jack Shoemaker, mgr.): New York city Nov. 1—indefinite.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Columbia, S. C., 1-6.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Dyersburg, Tenn., 2, Fulton, Ky., 3, Union City, Tenn., 4, Mayfield, Ky., 5, Princeton 8, Morgan City 9, Owensboro 10, Henderson 11, Madisonville 12, Earlington 13.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Mount Hope, W. Va., 2, Montgomery 3, Charleston 4, Huntington 5.
COHAN AND HARRIS (Cohan and Harris, mgrs.): Milwaukee, Wis., Oct. 31-6.
DUCKSTADER'S, LEW (Jos. H. Decker, mgr.): Milwaukee, Wis., Oct. 31-6.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.
FIELDS, AL. G. (Al. G. Field, mgr.): Beaumont, Tex., 2, Galveston 3, Houston 4, 5, San Antonio 6, 7, Austin 8, Waco 9, Ft. Worth 10, 11, Dallas 12, 13.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Earl, Ia., 1, 2, Schallen 3, 4.
GUY ARTHUR'S: Mt. Vernon, O., 1-6.
VOGEL'S (John W. Vogel, mgr.): Paulding, O., 2, Auburn, Ind., 3, Kendallville 4, Jonesville, Mich., 5, Coldwater 6.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Jersey City, N. J., 1-3, Paterson 4-6, New York city 8-13.
AVENUE GIRLS (Dan Schuiler, mgr.): Newark, N. J., 1-6.
BEHMAN SHOW (Jack Singer, mgr.): Chicago, Ill., Oct. 31-6, Cincinnati, O., 7-13.
BIG REVIEW (Henry P. Dixon, mgr.): Chicago, Ill., Oct. 31-6.
BOHEMIANS (Al. Luhrs, mgr.): Montreal, P. Q., 1-6, Toronto, Ont., 8-13.
BON TONS (Weber and Rush, mgrs.): Chicago, Ill., Oct. 31-13.
BOWERY (E. M. Rosenthal, mgr.): Milwaukee, Wis., Oct. 31-6, Chicago, Ill., 7-20.
BRIGADIERS (Geo. Martin, mgr.): Philadelphia, Pa., 8-13.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Cleveland, O., 8-13.
CENTURY GIRLS (John Morrihan, mgr.): New York city 1-6, Newark, N. J., 8-13.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): St. Louis, Mo., 31-6, Indianapolis, Ind., 7-13.
COLLEGE GIRLS (Spiegel Amusement Co.): St. Louis, Mo., Oct. 31-6, Kansas City 7-13.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Kansas City, Mo., Oct. 31-6, Des Moines, Ia., 7-10.
COZY CORNER GIRLS (Sam Robinson, mgr.): Chicago, Ill., Oct. 31-6, Cleveland, O., 7-13.
CRACKERJACKS (Harry Leoni, mgr.): Chicago, Ill., Oct. 24-6, Cleveland, O., 7-13.
DAINTY DUCHESS (Weber and Rush, mgrs.): Des Moines, Ia., Oct. 31-3, Minneapolis, Minn., 7-13.
DREAMLANDS (Issy Grodz, mgr.): Scranton, Pa., 1-3, Wilkes-Barre 4-6, Paterson, N. J., 8-10, Jersey City 11-13.
DUCKLINGS (Frank Cahler, mgr.): Kansas City, Mo., Oct. 31-6, St. Louis 7-13.
EMPIRE (Jess Burns, mgr.): Wilkes-Barre, Pa., 1-3, Scranton 4-6, Albany, N. Y., 8-10, Schenectady 11-13.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Buffalo, N. Y., 1-6, Toronto, Ont., 8-13.
FASHION PLATES (Harry Montague, mgr.): Philadelphia, Pa., 1-6, Wilkes-Barre 8-10, Scranton 11-13.
FAY FOSTER (John Grieves, mgr.): Schenectady, N. Y., 1-3, Albany 4-6, Montreal, P. Q., 8-13.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Brooklyn, N. Y., 1-13.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Boston, Mass., 1-6, Springfield 8-10, Holyoke 11-13.
FROLICSOME LAMBS (T. E. Block, mgr.): Paterson, N. J., 1-3, Jersey City 4-6, Boston, Mass., 8-20.
GAIETY GIRLS (Pat White, mgr.): Buffalo, N. Y., 1-6, Detroit, Mich., 8-13.
GAY MASQUERADERS (Bob Russack, mgr.): Toledo, O., Oct. 31-6, Detroit, Mich., 8-13.
GIRLS FROM HAPPYLAND (Lou Hartig, mgr.): Newark, N. J., 1-6, Hoboken 8-13.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Columbus, O., Oct. 31-3, Wheeling, W. Va., 4-6, Pittsburgh, Pa., 8-13.
HASTINGS (Harry Hastings, mgr.): Hoboken, N. J., 1-6, New York city 8-13.
HIGH ROLLERS (H. S. Woodhull, mgr.): Pittsburgh, Pa., 1-6, Buffalo, N. Y., 8-13.
IMPERIALS (Sim Williams, mgr.): Albany, N. Y., 1-3, Schenectady 4-6, Jersey City, N. J., 8-10, Paterson 11-13.
IRWIN'S BIG SHOWS: Rochester, N. Y., 1-6, Schenectady 8-10, Albany 11-13.
IRWIN'S GIBSON GIRLS: Toronto, Ont., 1-6, Rochester, N. Y., 8-13.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Philadelphia, Pa., 1-6, Scranton 8-10, Wilkes-Barre 11-13.
JERSEY LILIES (Wm. S. Clark, mgr.): Brooklyn, N. Y., 1-13.
JOLLY GIRLS (Richard Patton, mgr.): Cincinnati, O., Oct. 31-6, Chicago, Ill., 7-13.
KENTUCKY BELLES (Robert Gordon, mgr.): New York city 1-6, Brooklyn, N. Y., 8-13.
KNICKERBOCKERS (Louis Robie, mgr.): Philadelphia, Pa., 1-6, Baltimore, Md., 8-13.
LADY BUCCANEERS (Harry Strauss, mgr.): Baltimore, Md., 1-6, Philadelphia, Pa., 8-13.
MAJESTICS (Fred Irwin, mgr.): Schenectady, N. Y., 1-3, Albany 4-6, Boston, Mass., 8-13.
MARATHON GIRLS (Phil Sheridan, mgr.): Providence, R. I., 1-6, Boston, Mass., 8-13.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Cincinnati, O., Oct. 31-6, Louisville, Ky., 7-13.
MERRY MAIDENS (Harry Hedges, mgr.): Brooklyn, N. Y., Oct. 25-6, New York city 8-13.
MERRY WHIRL (Louis Epstein, mgr.): Albany, N. Y., 1-3, Schnectady, N. Y., 4-6, New York city 8-13.
MISS NEW YORK, JR. (Ed Echappen, mgr.): Detroit, Mich., 1-6, Chicago, Ill., 8-13.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Indianapolis, Ind., Oct. 31-6, Louisville, Ky., 7-13.
MOULIN ROUGE (Chas. Edwards, mgr.): Louisville, Ky., Oct. 31-6, Cincinnati, O., 7-13.
PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 1-6, Providence, R. I., 8-13.
QUEENS OF THE JARDIN DE PARIS: Springfield, Mass., 1-3, Holyoke 4-6, New York city 8-13.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Baltimore, Md., 1-6, Washington, D. C., 8-13.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., 1-6, Newark, N. J., 8-13.
RIALTO ROUNDERS (Dave Kraus, mgr.): New York city 1-6, Brooklyn, N. Y., 8-20.
RICE AND BARTON'S (Chas. Barton, mgr.): Wheeling, W. Va., 1-3, Columbus, O., 4-6, Toledo, 8-13.
ROSE HILL (Rice and Barton, mgrs.): Detroit, Mich., 1-6, Chicago, Ill., 7-13.
ROSE SYDELL (W. S. Campbell, mgr.): Louisville, Ky., Oct. 31-6, St. Louis, Mo., 7-13.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., 1-6, Wheeling, W. Va., 8-10, Columbus, O., 11-13.
SAM DEVERE'S (Louis Starke, mgr.): Milwaukee, Wis., Oct. 31-6, Minneapolis, Minn., 7-13.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Cleveland, O., 31-6, Columbus 8-10, Wheeling, W. Va., 11-13.
SAM T. JACK'S (Will Roehm, mgr.): Boston, Mass., Oct. 25-6, Schenectady, N. Y., 8-10, Albany 11-13.
SERENADERS (James Weeden, mgr.): New York city 1-6, Philadelphia, Pa., 8-13.
STAR AND GARTER (Al. Nathan, mgr.): Boston, Mass., 1-6, Albany, N. Y., 8-10, Schenectady 11-13.
STAR SHOW GIRLS (John T. Baker, mgr.): Pittsburgh, Pa., 1-6, Washington, D. C., 8-13.
TIGER LILIES (W. N. Drew, mgr.): Toronto, Ont., 1-6, Buffalo, N. Y., 8-13.
TOWN TALK (Barney Gerard, mgr.): Minneapolis, Minn., Oct. 31-6, St. Paul 7-13.
TROCADEROS (C. H. Waldron, mgr.): Brooklyn, N. Y., Oct. 25-6, Philadelphia, Pa., 8-13.
UMPIRE (Chas. Donoghue, mgr.): Washington, D. C., 1-6, Baltimore, Md., 8-13.
VANITY FAIR (Harry Hill, mgr.): Minneapolis, Minn., Oct. 31-6, Milwaukee, Wis., 7-13.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Cleveland, O., 1-6, Pittsburgh, Pa., 8-13.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): St. Joseph, Mo., 4-6, Kansas City 7-13.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Boston, Mass., 1-13.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): St. Paul, Minn., Oct. 31-6, St. Joseph, Mo., 11-13.

BANDS.

BOSTON SYMPHONY ORCHESTRA (Max Fiedler, conductor): Boston, Mass., Oct. 30-6.
HERBERT, VICTOR, ORCHESTRA: New York city—Sundays.
KILTIES (T. P. J. Powers, mgr.): Auckland, New Zealand, Nov. 16-21, Wanganui 23, Dannevirke 24, Napier 25, Masterton 26, Wellington 27-Dec. 1, Nowra 2, New Plymouth 3, Palmerston North 4, Petone 5.
NEW YORK SYMPHONY ORCHESTRA (Walter Damrosch, conductor): Boston, Mass., 4, Brooklyn, N. Y., 5, New York city 7.
SOUSA (James H. Byrnes, mgr.): Hanford, Cal., and Fresno 2, Stockton 3, San Francisco 4-7, Berkeley 8, San Jose 9, Watsonville and Palo Alto 10, Woodland 11, Chico and Marysville 12, Sacramento 13, Reno, Nev., 14.
RUSSIAN SYMPHONY ORCHESTRA (Modest Altschuler, conductor): Springfield, Mass., 5, 6.

CIRCUSES.

BARNUM AND BAILEY'S: Charleston, S. C., 2, Savannah, Ga., 3, Waycross 4, Jacksonville, Fla., 5, Valdosta, Ga., 6, Macon 8.
BUFFALO BILL AND PAWNEE BILL'S: Wilson, N. C., 2, Tarboro 3, Suffolk, Va., 4, Norfolk 5, Richmond 6.
GENTRY BROTHERS: Greenville, Ga., 2, Columbus 3, Dadeville, Ala., 4, Alexander City 5, Sylacauga 6.
RINGLING BROTHERS': Beaumont, Tex., 2, Lake Charles, La., 3, Crowley 4, New Iberia 5, New Orleans, 6, 7.

MISCELLANEOUS.

BURKHART SHOW (W. L. Lane, mgr.): Thomas, W. Va., 2, Davis 3, Elk Garden 4, Barton, Md., 5, Midland 6.
DUNCAN, G. M. (L. C. Zellenc, mgr.): Springfield, O., 1-6, Ironton 8-13.
DUNCAN, ISADORA: Boston, Mass., 4, Brooklyn, N. Y., 5.
FLINT, HERBERT L. (George L. Manderback, mgr.): Davenport, Ia., 1-6, Moline, Ill., 8-13.
FOUNTAIN SHOW (Bobby Fountain, mgr.): Thornton, Ark., 2, Pomfret 3.
FULLER, LA LOIE (M. H. Hanson, mgr.): New York city Oct. 25-13.
GILPINS, HYPNOTISTS (J. E. McCrillis, mgr.): Pana, Ill., 1-6.
HOLMES, BURTON, TRAVELOGUES: Chicago, Ill., 3, 5, 6, 10, 12, 13.
HOLMES, BURTON, TRAVELOGUES (Wright Kramer, lecturer): Davenport, Ia., 3, Des Moines 4, St. Paul, Minn., 5, Minneapolis 6, Kansas City, Mo., 8, Davenport, Ia., 10, Des Moines 11, St. Paul, Minn., 12, Minneapolis 13.
KREISLER, FRITZ: Boston, Mass., 5.
NIBLO, FRED: Baltimore, Md., 4, Washington, D. C., 5, Annapolis, Md., 6, Washington, D. C., 7, Baltimore, Md., 11, Washington, D. C., 12.
NORWOODS, THE (M. H. Norwood, mgr.): Ottumwa, Ia., 1-6.
POWERS, HYPNOTISTS (Frank J. Powers, mgr.): Ennis, Tex., 1-6.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Liverpool, Eng., 8-10, Dublin, Ireland, 14-20, Glasgow, Scot., 23-30.
SANTINELLI (L. J. Slevin, mgr.): Bucyrus, O., 1-6, Delaware 8-13.
SEMBRICH, MADAME: Montreal, P. Q., 5.
WULLNER, DR. (Conrad V. Bos, accompanist): Toledo, O., 2, St. Paul, Minn., 14.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Limeridge, Wis., 1-6.

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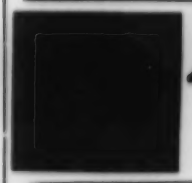

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